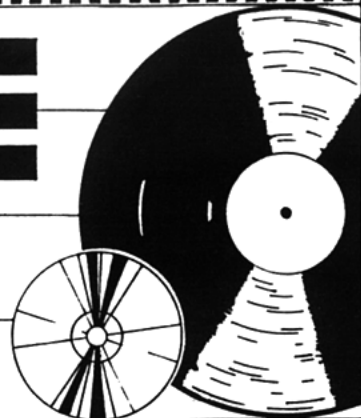


FILM SCORE MONTHLY



#68, Mister April 1996

\$2.95

THE TAKING OF PELHAM ONE TWO THREE

'70s FUNK, TWELVE-TONE ROWS,
A GREAT FILM AND *DAVID SHIRE*

ANALYSIS/INTERVIEW BY DOUG ADAMS



FILM SCORE MONTHLY

Issue #68, April 1996

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Cover: Robert Shaw as Mr. Blue pulling a gun on the conductor in *The Taking of Pelham One Two Three* (1974). Inset: Frances McDormand as Brainerd, Minnesota Police Chief Marge Gunderson in *Fargo* (1996).

Film Music Karaoke: From "Bumps & Hollows" in Jerry Goldsmith's *Legend*, lyrics by John Bettis, sent in by Jim Cleveland:

In the bumps and the hollows
The sunlight and shadows
He kissed her as those bluebells played
As his lips met her breath
He went sweetly to death
At the roots of the bluebells is where he laid

The Soundtrack Handbook: Is a free six page listing of mail order dealers, books, societies, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request. Please write. It includes complete backissue information.

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C · O · N · T · E · N · T · S

Opening Things	here
Mail Bag: Letters from Readers	7-11
Interview: CARTER BURWELL	14-16
Obituaries • Apollo 13: The Real Thing	16
David Shire's Taking of Pelham 1-2-3	18-20
Score: CD Reviews	22-23

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I have some great news. I made a CD! The score is one of my favorites, and none other than the cover feature this issue (talk about cross-self-promotion): *The Taking of Pelham One Two Three* by David Shire. Last summer as trusty FSM contributor Doug Adams was preparing an article on the score (published this issue), we finagled a cassette of David's personal copy of the reels—the only surviving tape of the music, there never was an album—and I thought it was too cool. Since promotional CDs are more prevalent than deer ticks nowadays, I looked into the possibility of producing one. Nine months later, with the generous cooperation of David Shire, the music department at MGM, and my many friends and allies, the darn thing actually exists.

Unlike many of these shady rip-off CDs, supposedly emanating from such foreign countries as Los Angeles, with "promotional" a euphemism for "bootleg," this *Pelham* CD is fully licensed and authorized by MGM/UA. Contracts have been signed and royalties will be paid. I must thank everybody at MGM, particularly Dan Butler, Chris Neel and head of music Marsha Glee-man, for agreeing to license this recording as it was a generous favor to me, to David Shire, and to all of you who have wanted to hear *Pelham* over the years. (Fortunately the deal was made before the "Bond" issue of FSM, where we all trashed the *GoldenEye* score to MGM's dismay. Hello Marsha, you have the same name as my mom.) When dealing with such a small-fry project like this—a private pressing—it can be as easy as breathing for a big company to blow off the idea. Film music fans often complain about studios not caring, but this is a case where they did, so be thankful, as I certainly am.

As film scores go *Pelham* is hard-core—a legendary combination of '70s funk and twelve-tone music, see the article this issue for details. It's the kind of soundtrack that soundtrack fans are going to like, even if they've never heard it—it's loaded with that fat '70s action brass. It's also got a kind of crossover appeal—a lot of movie fans I talked to while working on the album were like, "Oh, I love that soundtrack!" The album is 33 minutes (98% of the complete score) with pretty good sound (thanks to DigiPrep's Dan Hersch) and a 12-page booklet. As a promotional CD, many copies are going to the composer, and any wide, retail, commercial distribution is out of the question. However, MGM has authorized a small number to be sold through the specialty soundtrack outlets to recoup out-of-pocket expenses. Look for the CD soon from the usual mail order shops, distributed by Screen Archives, at a reasonable, regular-CD price. (I despise "promotional" CDs which sell for three times as much as normal commercial ones.)

Incidentally, kids: feel free to try this at home, but producing a CD has taken three times as long and been more work than I could have possibly imagined. Not having a label or any employees, or experience, I had to figure out everything from scratch, and again I thank many knowledgeable people—Nick Redman, Douglass Fake and Craig Spaulding, among others—for coming to the rescue. Just figuring out dimensions for the artwork or what copyright notice to use took time. I have tremendous respect for anyone who manages to do this—what a pain in the ass.

I have no desire to start a record label or do any more albums; for one thing, it's a conflict of interest with producing a magazine that ought not to have any concern with record sales. *Pelham* is a miraculous case of everything coming together in a workable way. Depending on how this one comes off, it would be wonderful to archive some more of David Shire's work—there's a ton of it, of high quality and diverse nature, and David has

been wonderful in making available his reels, archival material and his time. I must thank him above all for writing *The Taking of Pelham One Two Three* in the first place!

I just realized I graduate in less than six weeks. Some people have wondered whether this means I will get a life and stop publishing FSM. Fear not, true believers! I am in far too much debt to be able to quit. Besides, who wants a real job? Senior year of college is a weird, wonderful time, in that the whole world seems to stretch out into an array of infinite choices. It's also scary... it's easy for me now to blow off real life, since I've hardly experienced it. School is food and board and friends, a unique environment, one in which I've learned a lot, especially this past year. It's a gift, and I am thankful to my parents for making it possible. I have the best family.

It's funny how a year ago I never wanted to leave Amherst, but now that it's time, I'm looking forward to the next thing, which comes back to the future of FSM. Over the last few months I looked into a "next thing," not of graduate school (me done lurning), but of typical gainful employment (i.e. entertainment whoredom) at studios, agencies, etc., which would lead to a career. What I decided was, who needs this shit? If I'm going to answer a telephone, I'd rather have it be for myself! The entertainment business is unique in that there's no set career path, people wander into it in the strangest of ways, so I don't feel like I'm jeopardizing my future not by getting a real job. The entertainment business is all the same, however, in that it's about selling something that people don't need, which I find fundamentally distasteful. That's why FSM has this weird tone, where it's both appealing to the audience, but somehow rebuking it too. Movies and records and TV today are fascinating, but sick, in that the marketing and commercial aspects have so totally taken over, the challenging aspects are gone—they're all about sucking up to the audience, by copying the tried-and-true, which doesn't benefit anybody. I know that if I was some entry-level guy at a studio or agency, for one thing nobody would care what I said, I'd just be this punk, and for another, I would be contributing to the decline and fall of western civilization.

So FSM it is! Hopefully in the rest of this year I can retell it to make it more commercially viable, not by dumbing down the content, but by making it easier to read with cooler covers. I will have to live off this thing eventually, after all, plus whatever I can make as a freelance writer. By the way: I want to apologize to the composers who have been trampled by my cultural criticism recently. I'm always rethinking my arguments, trying to articulate the things I do and don't like, and find better ways to judge both art and craft. FSM is like a bad experiment in public manipulation, especially the letters column; in some ways, people will have the same opinions no matter what, but in other ways, they will be shaped by what they hear. As I learn different things, both academically and real-worldly (the composer horror stories), I am in a better position to look at this stuff objectively. I wish I could reach a point where I knew everything there was about the world. Uh, I come in peace.

See, you just think FSM is about soundtracks, I think it's about the mysteries of the universe. (The secret revealed this issue is that if lots of people buy ads, you get a magazine with too many ads!) And for you people who don't care about any of that "academic" stuff, and just want to get film music on CDs, I just made a CD of *The Taking of Pelham One Two Three*, so there.

In a year I will be destitute and will take all of this back. Maybe I'll be a taxi driver like Travis.

By the way, I know this wasn't made clear last ish: James Pavelek only did the drawn illustrations in John Walsh's Influential Composers article. He did not draw the photographs.

The sub-heading in the *Fargo* article this issue is just a gag. I know how to write better than that.

I saw the coolest Mountain Dew ad during the Final Four basketball games. It had a tuxedoed Bond sky-diving, skiing and dirt-biking (?), including a cameo of Richard Kiel as Jaws. Best of all was the terrific version of the traditional John Barry-arranged James Bond theme—if it wasn't the original recording it was awfully close.

Dave Kim, Scott MacMillan and Pete Lee: ...Are three of my roommates who stuffed FSMs into envelopes last month in exchange for sushi. Letters of appreciation can be sent c/o FSM.

Awards: *Il Postino* (Luis Bacalov) won the 1995 Best Dramatic Score Oscar, *Pocahontas* (Alan Menken) won the Comedy/Musical Score one, and "Colors of the Wind" from *Pocahontas* predictably took home the Best Song statuette. *Il Postino* also won the BAFTA award (the British Oscar) for Best Musical Achievement.

Turner Classic Movies Composer Nights:

Cable network Turner Classic Movies will showcase movies linked by a common composer on the following Wednesday and Sunday nights: May 1: Erich Wolfgang Korngold: *Adventures of Robin Hood*, *The Sea Hawk*, *Kings Row*, *Between Two Worlds*, *Devotion*. May 4: Bernard Herrmann: *Citizen Kane*, *The Magnificent Ambersons*, *On Dangerous Ground*, *The Naked and the Dead*, *Joy in the Morning*. May 8: Bronislau Kaper: *The Swan*, *Home from the Hill*, *Mutiny on the Bounty*, *Gaslight*, *MGM Parade Show*. May 11: Herbert Stothart: *Anna Karenina*, *Random Harvest*, *Waterloo Bridge*, *The White Cliffs of Dover*, *Three Musketeers*. May 15: Max Steiner: *The Fountainhead*, *Mildred Pierce*, *Now, Voyager*, *Dark Victory*, *Jezebel*, *MGM Parade Show*. May 18: Miklós Rózsa: *Madame Bovary*, *Plymouth Adventure*, *The Story of Three Loves*, *Young Bess*, *The Power*, *MGM Parade Show*. May 22: Franz Waxman: *Old Acquaintance*, *The Horn Blows at Midnight*, *The Two Mrs. Carrrolls*, *Cimarron*, *Night Unto Night*, *That Hagen Girl*. May 25: Alex North and Elmer Bernstein: *All Fall Down*, *I'll Cry Tomorrow*, *Some Came Running*, *The Carpetbaggers*, *It's a Dog's Life*. May 29: David Raksin and Alfred Newman: *The Hunchback of Notre Dame*, *Gunga Din*, *The Bad and the Beautiful*, *The Vintage*, *Suddenly*. Many are letterboxed. Thanks to Dennis Millay at TCM for the programming information.

Event: The Royal Academy of Music, British Film Institute and *Music from the Movies* magazine will hold an International Composers Festival June 17-22 in London. Guests include Sir Malcolm Arnold, Richard Rodney Bennett, Ron Goodwin, Michael Nyman and Michael Kamen. Write 1 Folly Square, Bridport, Dorset DT6 3PU, England for more info. • The Society for Composers and Lyricists is presenting a Composer to Composer seminar with James Newton Howard, 7-9PM on May 1 at the Directors Guild in Los Angeles. • Randy Newman was presented with the Henry Mancini Award at ASCAP's 11th Annual Film & Television Music Awards 1996, April 23rd. • Elmer Bernstein recently got a star on the Hollywood Walk of Fame.

Magazines: *Banda Sonora Magazine* is an impressive glossy Spanish-language magazine; the first issue reprints Doug Adams's interview with Elliot Goldenthal from FSM #61, and also has a Miklós Rózsa retrospective with filmography. Address is Pez 27, 28004 Madrid, Spain. • *Leitmotiv* is a French-language magazine; the winter 95/96 issue spotlights James Horner and Eric

Serra. Send 25 French francs for a copy to Loi 1901, 23 Rue Léo Lagrange, 69200 Vénissieux, France. • *The Hollywood Reporter* did their last Film & TV Music issue as a separate edition (Jan. 16, 1996), to make more ad money. It included a new James Newton Howard interview. • *ASCAP Playback*, the magazine for and about ASCAP members, had a film composer feature in its Nov.-Dec. '95 issue (Vol. 2/6), spotlighting Goldenthal, Isham, Horner, Howard and Shore. • Martin Wirth has been writing a soundtrack column, "Raiders of the Lost Scores," in the fanzine *Exploitation Journal*, 40 South Brush Dr, Valley Stream NY 11581. • The April 1996 *Discoveries* has a nice article by Tim Ferrante on the current state of soundtrack collecting, interviewing STAR's Julia Welsh, Mike Murray (aka Recordman), and myself. • The Winter 1996 *Film Ex* continues its movie music coverage, send \$2 to PO Box 1068, Westtown PA 19395-0540. • The Schwann music catalog is coming out with a film music issue in July—lots of great stuff. • There was an article on the Nixon enhanced CD in the March 25 *New York Times* business section.

Books: Jon Burlingame's *Television's Greatest Hits* is imminent from Schirmer; it's the be-all and end-all history of prime-time television music, from its beginnings through popular '50s and '60s shows to the present day. We'll have a review as soon as it's out. • Randall Larson's *Musical from the House of Hammer* is due soon from Scarecrow Press, 4720 Boston Way, Lanham MD 20706; 1-800-462-6420 or 301-459-3366.

TV/Radio Watch: "A Double Life, A Singular Skill," spotlighting Miklós Rózsa and Bernard Herrmann, aired Jan. 21 on BBC Radio 2.

Mail Order Dealers: Movies Distribution, S.L. is a new Spanish mail order service; their color catalog lists over 1300 CDs. Write Apartado de Correos 2171, 31080 Pamplona, Spain; fax: (948) 23 30 44. • If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-328-1434), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-839-3693) in this country.

Promos: *Cujo/Coven* (Charles Bernstein, feature score and TV score on one CD) is being produced by Super Collector for the composer's use.

Recent Releases: RCA Victor has released *Film Cuts*, a compilation of music by The Chieftans used in various pictures (*Rob Roy*, *Circle of Friends*, *Barry Lyndon*, *Far and Away*, others). • Disney has released *Homeward Bound II: Lost in San Francisco* (Bruce Broughton). • Rhino has released *Thoroughly Modern Julie: The Best of Julie Andrews* (stage, screen and album recordings). • Noo Trybe/Virgin have released *Original Gangstas* (various rap acts), a new urban drama featuring many of the '70s blaxploitation stars (Richard Roundtree, Pam Grier, Fred Williamson, Jim Brown, Ron O'Neal). • Telarc has released *Symphonic Star Trek* (Erich Kunzel cond. Cincinnati Pops), new recordings of previously available themes from the TV shows and movies, including sound effects. • London was scheduled to reissue the Bernard Herrmann albums *Great Hitchcock Movie Thrillers* and *The Fantasy Film World...* (now called *Bernard Herrmann: Great Film Music*, also including the *Three Worlds of Gulliver* suite from *Mysterious Film World...*).

Incoming: Sonic Images, Christopher Franke's label, will release his music to *Walker, Texas Ranger* (Chuck Norris TV show), the album we've all been waiting for. • Cappriccio's *The Spirit of St. Louis/Ruth* (Waxman) is imminent. • John Scott will have his *Walking Thunder* and *Yellow Dog* scores out on his own JOS label.

Stop Competing with me, Decker:

BMG: Of the first batch of "100 Years of Film Music" CDs released in Germany last year, only the Chaplin album (imminent) and *Nosferatu* (August) will be released in the U.S. The second batch of discs should be imminent in Germany: a *Mark Twain* disc (Steiner and Korngold), *Gold Rush* (Chaplin), a film noir album, *Metropolis* (not Moroder!), a CD of Disney "Silly Symphony" music, and one more nobody seems to know.

DRG: Due in June or July is a 2CD set of Mario Nascimbene music (mostly main title tracks). This will be followed later on by complete albums to *Solomon and Sheba*, *Doctor Faustus*, *The Vikings*, *Farewell to Arms* and others. Nascimbene himself is involved in the production.

edel America: *Mulholland Falls* (Dave Grusin), *The Birdcage* (Jonathan Tunick) and *Hackers* (Simon Boswell) should be out.

Epic Soundtrax: Just *Tin Cup* (various) due June 18; no score albums in the works at present.

Fox: The next Classic Series discs (original tracks) are still without a distributor: *The Ghost and Mrs. Muir/A Hatful of Rain* (Herrmann), *Journey to the Center of the Earth* (Herrmann), *Forever Amber* (Raksin), *The Mephisto Waltz/The Other* (Goldsmith), *Beneath the 12 Mile Reef/Garden of Evil* (Herrmann). The reason I keep listing these is because Fox actually is working to release them through another label, and hopefully it's just a matter of time.

GNP/Crescendo: The 6CD Irwin Allen box set (*Lost in Space*, *Voyage to the Bottom of the Sea*, *The Time Tunnel* and *Land of the Giants*) and *Forever Knight* (Fred Mollin, TV) should be out. Due in late April is a CD of music by Gerald Fried for Jewish historical films produced for the newly opening Skirball Cultural Institute. (Gerald Fried rules!) *Alien Nation* (David Kurtz, TV movies) is planned for summer. Also in the works is *Fantastic Television*, a compilation mostly of existing GNP tracks but also including new recordings and re-mixed originals of themes from *The Untouchables* and *Hawkeye* (Joel Goldsmith), *seaQuest* and *The Young Riders* (John Debeney), *Tekwar*, *Beyond Reality*, *Forever Knight* and *War of the Worlds: Year II* (Fred Mollin) and *The Incredible Hulk* ("Lonely Man Theme" performed by Joe Harnell).

Hollywood: April 30: *The Pallbearer* (Stewart Copeland). June 18: *The Crow: City of Angels* (various rock acts, plus Graeme Revell).

Intrada: June 18 is Christopher Stone day: *The Stupids* (new John Landis film) and *Ticks/Fist of the North Star* (two scores on one CD). Intrada is both a label and mail order outlet, write for free catalog to 1488 Valjejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: Recorded in April in New Zealand for release later this year: 1) Alfred Newman: *Wuthering Heights*, *Prisoner of Zenda*, *Dragonwyck*, *David and Bathsheba*, *Prince of Foxes*, *Brigham Young*. 2) Victor Young: *Around the World in 80 Days*, song medley, *Quiet Man*, *Shane*, *Samson and Delilah*, *For Whom the Bell Tolls*. 3) Miklós Rózsa: *The Killers*, *Double Indemnity*, *The Lost Weekend*. 4) Miklós Rózsa: Violin Concerto, Concerto for Orchestra, Andante for Strings. Richard Kaufman conducted the Newman and Young albums, James Sedares the Rózsa discs.

Marco Polo: Now out is a new recording (Adriano cond. Moscow Sym.) of *La Belle et la Bête* (1946 Cocteau film, Georges Auric score). Due rest of 1996 are a new Erich Wolfgang Korngold album (complete *Another Dawn* and 8-minute ballet from *Escape Me Never*, but no *Between Two Worlds*), a Max Steiner album (*Lost Patrol*, *Beast with Five Fingers*, *Virginia City*), and a

piano concerti CD (Herrmann's "Concerto Macabre," Addinsell's "Warsaw Concerto," "Cornish Rhapsody"). Recorded in April in Moscow (cond. Bill Stromberg, reconstructed by John Morgan and Stromberg); a new Hugo Friedhofer CD (suites from *The Rains of Ranchipur*, *Seven Cities of Gold* and *The Lodger*, plus the Overture from *The Adventures of Marco Polo*); and a Bernard Herrmann CD (complete *Garden of Evil* and a 13-minute suite from *Prince of Players*).

Milan: June 4: *The Phantom* (David Newman). Due July 2 are a number of reissues, many long out of print on other labels: *Dead Poets Society* (Maurice Jarre), *Speed* (score album reissue, 3 extra tracks, Mark Mancina), *A World Apart* (Hans Zimmer), *Like Water for Chocolate* (Leo Brower), *Hardware* (Simon Boswell).

Monstrous Movie Music: Due May are *Monstrous Movie Music, Vol. 1* (Them!, *The Mole People*, *It Came from Outer Space*, *It Came from Beneath the Sea*) and *More Monstrous Movie Music* (*The Beast from 20,000 Fathoms*, *The Monolith Monsters*, *Tarantula*, *Gorgo*). These are newly recorded. Write Monstrous Movie Music at PO Box 7088, Burbank CA 91510-7088.

PolyGram: Due June 4: *Moll Flanders* (Mark Mancina). June 18: *Mission: Impossible* (Danny Elfman). Later 1996: *Pinocchio* (live action,

Rachel Portman), *Kansas City* (jazz album, Robert Altman film) and *Shine* (David Hirschfelder).

Retrosonic: Due April 15 was the library music used in Ed Wood's *Plan 9 from Outer Space*. Write POB 300656, Brooklyn NY 11230-0656.

Rhino: Marilee Bradford, producer of the Turner reissues, has left the company. This does not mean the end of the series; it will continue with producer Julie D'Angelo at the helm. Current scheduled releases: April 23: *Singin' in the Rain*, *Ben-Hur* (Miklós Rózsa, 2CD set), *House of Dark Shadows/Night of Dark Shadows*. May 21: *Gene Kelly at MGM* (compilation). June 18: *Brigadoon*, *Seven Brides for Seven Brothers*, *The Bad and the Beautiful* (David Raksin). *An American in Paris* will be out in July. 2001 has been pushed back for various legal approval reasons. More info on the Turner stuff as it is available. • A second volume of Hanna-Barbera music (including *Jonny Quest*) is planned for Oct. 1. • Released April 23 was a five-volume compilation, *Billboard Top Movie Hits, 1940s-1970s* (various best-selling songs and instrumentals from films).

Silva Screen: Due May 21 from Silva America is *TV Cult Themes* (compilation), plus the first volume in Silva's 6CD series of western film scores (*The Wild Bunch*, *How the West Was Won* and *Gettysburg*, recorded in Prague). Due June

21 is *The Late Shift* (HBO, Ira Newborn). Forthcoming from Silva U.K. are a classical CD of Rózsa's Cello Concerto and Schurmann's "The Gardens of Exile"; also two albums of British horror music, recorded in England, plus another album of James Bernard's Hammer film scores.

SLC: Due May 22: *5 Bambole per la luna d'agosto* (Umiliani), *La Morte bussa due volte* (Umiliani), *Days of Wine and Roses* (Mancini, Varèse jazz album, LP). Coming from the Cinevox vaults: *Media*, *La Notte* (Gaslini), *New Sound Jazz* (Piccioni), *Quartet 1 & 2* (Gaslini).

Sony Classical: John Williams is recording two new albums in London in June, titles and repertoire TBA. Also forthcoming is *Voices from a Locked Room* (Elliot Goldenthal), due when the film is released, and a Bernard Herrmann album (Esa-Pekka Salonen cond. LA Philharmonic, usual Hitchcock and Truffaut films), due Sept.

Super Tracks: Due July: *Time Master* (Harry Manfredini, orchestral, new sci-fi film).

Varèse Sarabande: Due April 23 were *Mrs. Winterbourne* (Patrick Doyle), *The Quest* (Randy Edelman, Van Damme movie), and *Shadows of the Empire* (Joel McNeely, music inspired by *Star Wars* book). Due May 21: *Legends of Hollywood Vol. 4* (Franz Waxman).

UPCOMING FILMS

Miklós Rózsa's music for the original 1945 *Spellbound* will be used in the upcoming Bubble Factory/Midway remake of the film, a la Bernard Herrmann with Scorsese's *Cape Fear*. • John Morgan and Bill Stromberg have scored the atomic bomb documentary *Trinity and Beyond* (narrated by William Shatner); album on German label, Filmharmonic Records. Morgan has scored the Full Moon fantasy film *Demon in a Bottle*.

DAVID ARNOLD: *Independence Day*. ANGELO BADALAMENTI: *Lost Highway*. SIMON BOSWELL: *Jack and Sarah*. BRUCE BROUGHTON: *The Shadow Conspiracy*, *House Arrest*, *Acts of Love*, *Infinity* (d. M. Broderick), *Carried Away*.

CARTER BURWELL: *Joe's Apartment*, *Chamber*. S. CLARKE: *Eddie*, *Dangerous Ground*. BILL CONTI: *Napoleon*, *Dorothy Day*, *Spy Hard* (w/ L. Nielsen), *Car Pool*. MICHAEL CONVERTINO: *Last of the High Kings*.

STEWART COPELAND: *The Girl You Want*, *The Leopard Son*, *Pallbearer*. MYCHAEL DANNA: *Kama Sutra*. MASON DARING: *Lone Star*. DON DAVIS: *Bound* (killer lesbians). JOHN DEBNEY: *Relic*, *Doctor Who*. PATRICK DOYLE: *Great Expectations* (d. Cuarón), *Donnie Brasco* (d. Mike Newell, w/ Pacino, Depp).

JOHN DUPREZ: *Fierce Creatures*. RANDY EDELMAN: *Dragonheart*, *Daylight*, *Gone Fishin'*, *Quest*. DANNY ELFMAN: *Mission: Impossible*, *Extreme Measures* (d. Apted, Hugh Grant thriller), *Freeway* (produced by Oliver Stone), *The Frighteners*. STEPHEN ENDELMAN: *Keys to Tulsa*, *Così*, *Reckless*, *Ed*. GEORGE FENTON: *Land and Freedom*, *Heaven's Prisoner*, *The Crucible*, *Multiplicity* (d. Harold Ramis).

ROBERT FOLK: *Bloodstone*. RICHARD GIBBS: *First Kid*. ELLIOT GOLDENTHAL: *Voices*, *Michael Collins*, *A Time to Kill*. JERRY GOLDSMITH: *Two Days in the Valley*, *Chain Reaction*, *Star Trek 8: Generations 2* (fans 1).

MILES GOODMAN: *Sunset Park*, *Larger Than Life*, *Til There Was You* (co-composer with Terence Blanchard). CHRISTOPHER GUEST: *Waiting for Guffman* (yes, the actor/director). CHRISTOPHER GUNNING: *Firelight*. MARVIN HAMLISCH: *The Mirror Has Two Faces* (d. B. Streisand).

RICHARD HARTLEY: *Stealing Beauty*. LEE HOLDRIE: *Twilight of Golds*. JAMES HORNER: *Courage Under Fire* (d. Ed Zwick), *To Gilliam*. JAMES NEWTON HOWARD: *Space Jam*, *Rich Man's Wife* (co-composer), *Ghost and Darkness*, *One Fine Day*, *Trigger Effect*. IGGY POP: *Brave* (d. Johnny Depp). M. ISHAM: *Last Dance*, *Father Goose*.

MICHAEL KAMEN: *Jack* (d. Coppola), *101 Dalmatians* (live action), *Bordello of Blood*.

LOS LOBOS: *Feeling Minnesota*. JOHN LURIE: *Box of Moonlight*. MARK MANCINA: *Twister* (d. Jan DeBont), *Moll Flanders*. HUMMIE MANN: *Three Blind Mice*. WYNTON MARSALIS: *Night Falls on Manhattan*, *Rosewood*.

JOEL MCNEELY: *Flipper*. ALAN MENKEN: *Hunchback of Notre Dame*, *Hercules* (animated). E. MORRICONE: *Stendhal Syndrome*. MARK MOTHERSBAUGH: *Last Supper*. IRA NEWBORN: *High School High*. DAVID NEWMAN: *The Nutty Professor* (w/ E. Murphy), *Matilda* (d. DeVito), *The Phantom* (d. S. Wincer).

RANDY NEWMAN: *Cats Can't Dance* (songs and score, animated). THOMAS NEWMAN: *American Buffalo* (w/ D. Hoffman), *Marvin's Room*, *Phenomenon*, *Larry Flynt*.

M. NYMAN: *Mesmer*, *Portrait of a Lady*. JOHN OTTMAN: *The Cable Guy* (w/ Jim Carrey, d. Ben Stiller), *Snow White in the Dark Forest*, *Apt Pupil* (d. Bryan Singer, Ottman also editor).

BASIL POLEDOURIS: *Starship Troopers* (d. Paul Verhoeven), *Amada*. RACHEL PORTMAN: *Honest Courtesan*, *Palookaville*, *Emma*, *Pinocchio*. REG POWELL: *Alaska*. ZBIGNIEW PREISNER: *The Island of Dr. Moreau*. TREVOR RABEN: *Glimmer Man*.

J.A.C. REDFORD: *Mighty Ducks 3*. GRAEME REVELL: *The Craft*, *Killer*, *Race the Sun*, *The Crow 2*.

RICHARD ROBBINS: *Surviving Picasso*, *La Propriétaire*. LEONARD ROSENMAN: *Mariette in Ecstasy*. WILLIAM ROSS: *Tin Cup*, *My Fellow Americans*.

ERIC SERRA: *The Fifth Element*. MARC SHAIMAN: *Bogus* (d. Norman Jewison), *The First Wives Club*, *Mother* (d. Albert Brooks), *Free at Last*, *That Old Feeling*.

HOWARD SHORE: *Mars Attacks* (d. Tim Burton), *Striptease*, *Crash* (d. Cronenberg), *Truth About Cats and Dogs*, *Looking for Richard* (d. and w/ Al Pacino), *Ransom* (d. R. Howard, w/ M. Gibson), *That Thing You Do* (d. Tom Hanks).

ALAN SILVESTRI: *Eraser* (w/ Arnold). MICHAEL SMALL: *Sunchaser*. MARK SNOW: *Katie*. CHRIS STONE: *The Stupids* (d. Landis). CHRISTOPHER TYNG: *Kazaam*. SHIRLEY WALKER: *Escape from L.A.*

JOHN WILLIAMS: *Double* (d. Roman Polanski), *Sleepers* (d. Levenson). PATRICK WILLIAMS: *The Grass Harp*. GABRIEL YARED: *English Patient*. CHRISTOPHER YOUNG: *Head Above Water* (w/ Harvey Keitel). HANS ZIMMER: *Prince of Egypt* (animated musical, Dreamworks), *Bishop's Wife*, *The Fan*, *The Rock* (w/ Sean Connery, co-composer).

CONCERTS

California: May 11—Redding s.o.; *The Raiders March* (Williams).

Colorado: May 5—Colorado Youth Sym., Fort Collins; *Gettysburg* (Edelman), *Robin Hood: Prince of Thieves* (Kamen), *The Rocketeer* (Horner).

Georgia: May 23—Univ. of Georgia, Athens; *Carmen Fantasy* (Waxman).

Indiana: July 2, 3, 4—Indianapolis s.o.; *Gettysburg* (Edelman).

Michigan: April 26—Ann Arbor s.o.; *Carmen Fantasy*. June 14, 15—Detroit Sym.; *President's Country* (Tiomkin).

New York: May 14—Blue Mountain Middle School, Peekskill; *Gettysburg*.

Pennsylvania: June 27-30—Pittsburgh s.o.; *Memories Overture* (songs

of the 1920s, arranged by Waxman).

South Dakota: May 4—Black Hills s.o., Rapid City; *Sunset Boulevard* (Waxman), *Around the World in 80 Days* (Young), *Gettysburg* (Edelman), *The Ten Commandments* (Bernstein).

Tennessee: May 4—Memphis s.o.; *Bonanza* (Livingston/Evans), *A President's Country Medley* (Tiomkin), *The Furies* (Waxman), *Happy Trails*.

Texas: May 10-13—Fort Worth s.o.; *Murder on Orient Express* (Bennett).

Utah: May 30, 31—Southwest s.o., St. George; *Carmen Fantasy* (Waxman).

Canada: May 11—Toronto s.o.; *Carmen Fantasy* (Waxman).

England: July 7—Royal College of Music; *Now Voyager*, *Sierra Madre* (Steiner), *Taras Bulba* (Waxman).

John Williams will conduct a concert of his music at the Barbican Centre, London, June 26, 28 and 30; music from *Cowboys*, *JFK*, *Star Wars*, *Superman*, *CE3K*, *Jurassic Park*, *Schindler's List*, *E.T.*, and the Olympics. Call the Barbican box office at 0171-638-8891.

Erich Kunzel will be doing a film music concert in May with the Cincinnati Pops. The Boston Pops will play the Alan Silvestri trailer arrangement of Lalo Schiffrin's *Mission: Impossible* at a May 8 concert.

Maurice Jarre will conduct a concert of his music on July 4 at Babelburg, Germany: *Lawrence of Arabia*, *Dr. Zhivago*, *Dead Poets Society*, *Witness*, *Passage to India*, *Ryan's Daughter*, *Fatal Attraction*, *Tin Drum*, *Ghost*, *Walk in Clouds*.

There will be a Tribute to Henry Mancini at the Hollywood Bowl on June 30, with tons of special guests.

Randy Newman will be touring in May and June; he'll be with the Jacksonville s.o. at some point in May, and at Wolf Trap in Virginia later this spring. Boy, that's helpful, huh? The guy with the information didn't call me back.

This is a list of concerts with film music pieces in their programs. Contact the respective orchestra's box office for more info. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras. • For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

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- 10) La Califfa
- 11) Achille Lauro Affair
- 12) Robert et Robert (F. Lai)
- 13) Lionheart Vol. II
- 14) Saint of Fort Washington
- 15) Giu' la testa (Alhambra)
- 16) Citta Violenta (SCC 1011 Japan)
- 17) Glass Menagerie
- 18) Molly Maguires
- 19) Bolero (Lai, Legrand) CD-F 0003
Cinevox
- 20) Dirty Dozen - Hannibal Brooks (EMI)
- 21) Without Apparent Motive (Alhambra -
Morriconne)
- 22) Il Principe del Deserto (Morriconne)
- 23) My Name Is Nobody (Morriconne)
- 24) Machine Gun McCain (Morriconne)
- 25) 13 jours en France (Lai)
- 26) Attention Bandits (Lai)
- 27) Lifeforce (Milan)

- 28) Lord of the Flies
- 29) Curly Sue (Deleue)
- 30) Innerspace
- 31) Tex Avery Cartoons
- 32) Fort Saganne (Sardeg)
- 33) Max et Jérémie (Sardeg)
- 34) Ennemis Intimes (Sardeg)
- 35) Who Framed Roger Rabbit?
- 36) Ripoux contre Ripoux (Lai)
- 37) I films di Dario Argento - CIAV 5009
- 38) Best of Stephen King Vol. 1
- 39) John Barry - Moviola
- 40) Living Daylights
- 41) A-Z British TV Themes '60s-'70s
(Play It Again)
- 42) Friendly Persuasion
- 43) Evil Dead II (TER)
- 44) Il dio serpente
- 45) La primavera di Michelangelo
- 46) Warlord - Cardinale (Tsunami)
- 47) Mountains of the Moon
- 48) Mangelous (Sardeg)
- 49) 1941 (Alhambra)
- 50) Prince and the Pauper (Varèse 5207)
- 51) Tibet (M. Isham) not st
- 52) Occhio alla penna (Morriconne,
Alhambra)
- 53) Battle of Britain
- 54) Godzilla (Japan King 2211)
- 55) Toho Monster (Japan TYCY 5344)
- 56) North by Northwest (Unicorn)
- 57) To Kill a Mockingbird (Mainstream)
- 58) The Cardinal (Moross, Preamble)
- 59) Mrs. Soffel/Harvey Milk/Never Cry
Wolf (M. Isham)
- 60) 3 Days of the Condor (SCC 1017
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WANTED: Red Sonja/Bloodline, Passage
to India, The Tenant (P. Sarde, if it ever
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<i>Carried Away</i>	Bruce Broughton	Intrada	<i>James and the Giant Peach</i>	Randy Newman	Walt Disney
<i>Celtic Pride</i>	Basil Poledouris		<i>Leaving Las Vegas</i>	Mike Figgis	CBS
<i>Dead Man Walking</i>	David Robbins	Columbia	<i>Mrs. Winterbourne</i>	Patrick Doyle	Varèse Sarabande
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<i>A Family Thing</i>	Charles Gross	edel America	<i>Primal Fear</i>	James Newton Howard	Milan
<i>Fargo</i>	Carter Burwell		<i>Sgt. Bilko</i>	Alan Silvestri	
<i>Fear</i>	Carter Burwell		<i>The Substitute</i>	Gary Chang	Priority
<i>Flirting with Disaster</i>	Stephen Endelman	Geffen (songs)	<i>Thin Line B/w Love and Hate</i>	Roger Troutman	Warner Bros.

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Important Notice: FSM does not ac-
cept ads selling or wanting bootlegs. I
have let some slide this issue. Bootleg
titles will be stricken from future ads.

WANTED

Amber Berebitsky (124 N. Sunnyside
Ave, South Bend IN 46617; ph: 219-
287-1726) is looking for the following
Danny Elfman scores: *Wisdom*, *Mid-
night Run*, *Scrooged* [no commercial
release besides 10 min. on *Music for a
Darkened Theater* -LK], *Dolores Clai-
borne* and *Big Top Pee Wee*. "If any-
one needs info on or is a fan of Danny
Elfman, drop me a line!"

Kenny Harragarra (PO Box 759,
Carnegie OK 73015-0759) is seeking
sheet music of any British TV themes
composed by Nigel Hess: *A Hundred
Acres*, *Chimera* (*Roscheen Du*), *The
One Game* (*Saylon Dola*), *Summer's
Lease* (*Carmina Valles*), and *Classic
Adventures*. Name your price. Copies
will be accepted.

Bob Mickiewicz (7 Whittemore Terr,
Boston MA 02125; ph: 617-825-7583)

is looking for a number of different
"Production Music" recordings, used in
independent films and TV. LPs and
CDs needed from music label/libraries:
Ariete, CAM, Chappell, Emil Ascher,
NFL Films, Sam Fox, Sound Stage,
Valentino, etc. Will buy or trade from
extensive collection; all lists welcome.

Richard Miller (1713 West Farnum,
Royal Oak MI 48067) is looking for
CDs of *Last Embrace*, *Fedora*, *Spell-
bound*, *El Cid* (original) and other
Miklós Rózsa works on CD.

FOR SALE/TRADE

Kerry Byrnes (11501 Woodstock
Way, Reston VA 22094; fax: 703-471-
1530; e-mail: kbyrnes@erols.com) is
auctioning 60+ Ennio Morricone 45s
(France, Great Britain, Italy, Japan and
U.S.). Send your fax, mail or E-mail to
receive auction list.

Paul Conway (57 West 75th St, Apt
11A, New York NY 10023) has the fol-
lowing CDs available for sale. Prices
include priority mail postage. Postal
money orders only. @ \$65: *Jerry's
Recall* (2CDs, Goldsmith, SLC). @ \$25
ea.: *The Competition* (Schiffrin, MCA),
High Road to China (Barry, gold,
SCSE), *Rollercoaster* (Schiffrin, MCA),
Star Trek box set (3CDs, GNP).

Myron Peters (1505 Suburban Drive,
Sioux Falls SD 57103) has CDs for
auction: *Arachnophobia* (Jones, no dia-
logue, more music), *Hocus Pocus*
(Debney promo), *The Black Cauldron*
(Bernstein), *Poltergeist III* (Renzetti),

Man on Fire (Scott), *Richard Band
promo*, *The Accidental Tourist* (Willi-
ams) and *The Rocketeer* (Horner, 1991
release). Auction ends one month after
publication of this ad; highest bids win.

Steve Sessions (2041 Mauvilla Cove,
Biloxi MS 39531-2417) has for sale
Wolfen/Deadly Blessing. Best offers.

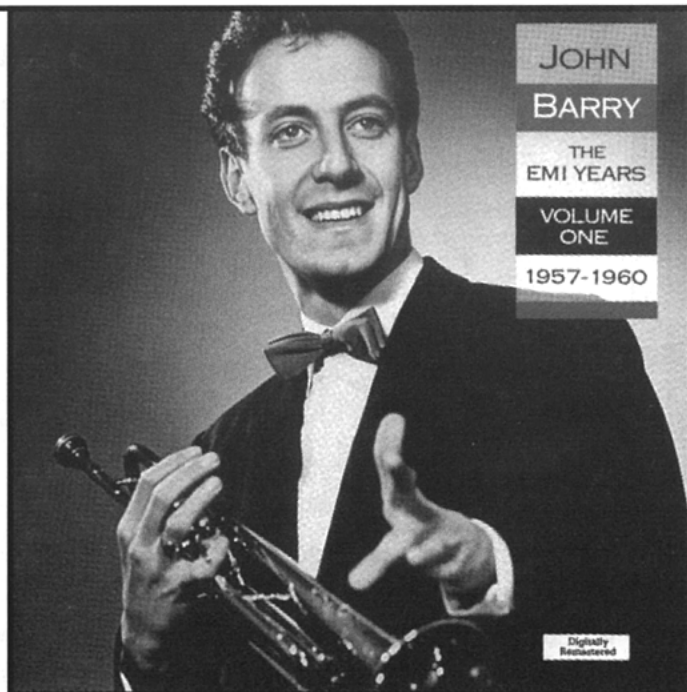
Matt Skavronski (7722 Donnybrook
Ct #207, Annandale VA 22003) has for
best offers: *Apollo 13* (European dupe),
Bounty (OWM, 2 discs), *Burbs*.

Television Classics (PO Box 32399,
Newark NJ 07102) is auctioning off
over 500 foreign soundtracks and inde-
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quantity of better domestic soundtracks
(all LPs in like new condition). Every-
thing must go; lots of bargains. Auction
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this issue. Write for list today!

Eric Wemmer (12100 SW 69 Pl, Mi-
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Erich Wolfgang Korngold: *The Warner
Bros. Years Anthology* (2CDs, \$18);
The Vagrant (C. Young, \$8), *Ruby* (J.
Scott, \$8), *Matinee* (Goldsmith, \$8),
Confire of the Vanities (D. Grusin, \$5),
Hoffa (D. Newman, \$8), *Critters* (D.
Newman, \$10), *Robin Hood: Men in
Tights* (H. Mann, \$8), *Now and Then*
(score, Eidelman, \$8), *Restoration*
(Howard, \$8), *Cobb* (Goldenthal, \$8).
Make me an offer I can't refuse: *Lion
in Winter* (new, J. Barry), *MacArthur*
(Goldsmith), *Gorky Park* (Horner),
Rescuers Down Under (Broughton).

FOR SALE/TRADE & WANTED

Nicholas Déage (45 Servette, 1202
Geneva, Switzerland) has for sale or
trade all James Bond LPs (1962-1985),
The Vikings LP, *Raiders of the Lost
Ark* double LP (also the 75 min. CD),
MGM Musicals 1939-1971 (8 CDs in
their original box) and some promo
CDs like *Die Hard*, *Baby's Day Out*,
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Looking for television or Japanese LPs.
Scott Hutchins (1504 E 83rd Street,
Indianapolis IN 46240-2372) is looking
for CDs of *The Rescuers Down Under*
(Bruce Broughton), *Kings Row* (E.W.
Korngold), *Arachnophobia* (no dia-
logue, Trevor Jones), *Lost Horizon*
(Dimitri Tiomkin), *The Adventures of
Baron Munchausen* (Michael Kamen),
Time Bandits (Michael Moran, Trevor
Jones, George Harrison [no commercial
release -LK]) and everything in his last
ad. For sale/trade: *Mom and Dad Save
the World* (Goldsmith, sealed cassette).
Rob Knaus (320 Fisher St, Walpole
MA 02081; ph: 508-668-9398) has
CDs for sale: \$7: *Outbreak* (Howard),
Clan of the Cave Bear (Silvestri), *Pa-
cific Heights* (Zimmer). \$15: *Saint of
Fort Washington* (Howard). \$50: *The
Accidental Tourist* (Williams), *Willow*
(Horner), *Krull* (79 min., Horner). Cas-
settes for sale: *The Journey of Natty
Gann* (Horner), *Heartbeeps* (Williams).
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- 13.) Lonely Passion of Judith Hearne (G. Delerue)
- 14.) Big Top Pee Wee (D. Elfman)
- 15.) 3 Days of the Condor (SLC Japan)
- 16.) Great Race (BMG Japan)
- 17.) El Cid (EMI)
- 18.) Nun's Story (Waxman)
- 19.) Digital Space (various, Varèse VCD)
- 20.) Poltergeist II + III (Varèse VCD)
- 21.) Halloween (Varèse VCD)
- 22.) Memoirs of an Invisible Man (S. Walker)

- 23.) Year of the Comet (H. Mann)
- 24.) The Avengers (L. Johnson)
- 25.) The Inquirer (B. Herrmann)
- 26.) Dark Star (J. Carpenter)

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Important Note: This month might set the record for diversity and intensity of crazy opinions. FSM is merely the vessel through which they pass.

...Open letter to Jeff Bond and Lukas Kendall:

Please Mr. Bond, try and refrain from writing such fiction about people you know so little about.

I refer to the *Broken Arrow* soundtrack review featured in the "uh... Winter 1996" issue. (Never mind that it isn't even summer yet!)

Hans uses the LSO library of samples for demos and guide tracks. They were not featured in the actual score as released with the film or CD. When in England Hans often uses the symphony for his scores and they are happy with him and his patronage as well. If he was to use the actual samples, the LSO musicians would be paid anyway. Hans is very good about paying the people that work on his music and the LSO is no exception. The genre of the film itself required the type of music that Hans composed for it. John Woo was quite happy with the music and it did reasonably well at the box office as well. Considering that the director, composer and the general movie audience were all happy, I can see why Mr. Woo did not call you to score this film.

I doubt you have the journalistic backbone (pronounced, "balls") to print some truth as a retraction to your fiction, so Lukas, if you will, please cancel my subscription to your little mag. I can buy the *National Enquirer* locally for less.

Kevin Lightner
4720 Vineland #236
North Hollywood CA 91602

You thought wrong. I will never censor an opposing viewpoint. However, I am still confused as to where Zimmer's samples come from, as a large part of the Broken Arrow score is unquestionably synthesized. Incidentally, Jeff Bond and I ("Gud-bye, Mis-ter Bond!") were not writing about whether John Woo, Hans Zimmer, or the moviegoing public liked Broken Arrow. We were writing about whether or not we did, and in this case we didn't, for the reasons stated. I think anybody who cancels his subscription to FSM over a review is a wuss.

...I am sorry to read in *Film Score Monthly* (#64) that some unknowing people have either said or implied that I composed the score to *Nightmare Before Christmas*. I wish I had because I think it is a very unique, fun, colorful, interesting, energetic and effective score. I didn't though, and I'd like to give credit where it is due by taking the time to write and confirm the truth which is that Danny Elfman composed every note.

As Steve Bartek shared, I periodically have people ask me with a smile on their face, so tell me the truth about Danny Elfman; does he really write his music? Along with Steve, let me settle that question in the mind of anyone who wonders and genuinely wants to know the truth. Danny composes every note.

Danny in my mind is a huge talent who has not always enjoyed as much success as he has deserved. Though I'm sure I'm

not the only one who notices interesting, groundbreaking and beautiful scores going unnoticed by the Academy, I was very sorry to wake up a couple of years ago and find out that *Nightmare Before Christmas* hadn't been nominated for an Oscar. I hope at some point that the Academy recognizes Danny Elfman's contribution to film music and gives him the recognition and respect he deserves.

For anyone who is interested, the scores I have composed and which are available on compact disc are: *Dr. Jekyll and Ms. Hyde, My Family - Mi Familia, Frank and Jesse, Warlock: The Armageddon, and Son of Darkness: To Die For II*.

Warmest wishes to you Lukas and to the readers of *Film Score Monthly*.

Mark McKenzie
c/o Marks Management
19301 Ventura Blvd Suite 206
Tarzana CA 91356

...In #64 Mark Wallace complained about those "ugly brown spines" of Varese Sarabande CDs. Although I do not find them pretty, these "ugly brown spines" make it quite easy to spot those soundtrack CDs in the unsorted bins of second-hand shops and record-markets. So, look at the bright side.

Ingmar Kohl
Allbauweg 9h
45138 Essen
Germany

...After almost 35 years, a new recording of Miklós Rózsa's *El Cid* is now available from Koch International. I anxiously purchased the CD and began listening to it, and would like to express my opinion of this new recording:

The "Overture," "Prelude," "Road to Asturias," "El Cid March," "Battle of Valencia," and "Legend and Epilogue" are not performed as well as on the previous re-recording conducted by Miklós Rózsa and performed by The Symphony Orchestra Graunke of Munich. This re-recording by Rózsa has been available on CD (Sony AK 47704).

The new piece entitled "Road to Asturias" was appropriately called "Thirteen Knights" in the previous recording.

The new piece entitled "Palace Music #3" is actually a shorter version of a previous track, appropriately called "The Twins." This new piece should have been placed after "Love Scene," and not before that. In the film, this piece (much longer version) is heard when El Cid returns and sees his twin daughters.

The new CD has a few nice segments, such as "Courage and Honor," "Palace Music #1," "Wedding Night," "Love Scene," and "Death of El Cid," which are performed fairly well.

The new 66-minute recording of *El Cid* is hardly the complete score and is only 23 minutes longer than Miklós Rózsa's re-recording. After 35 years, they should have recorded more pieces not previously recorded. A few of the newly recorded tracks could have also been extended, such as "Courage and Honor," "The Twins" and "Love Scene" (previously called "Farewell").

Similarly, on the back cover of FSM #65-67 there is a Koch advertisement of this new *El Cid* recording, which states that this is the Complete Film Score. Well, I do not agree with that statement. There are at least ten additional unreleased cues heard in the film. Even Miklós Rózsa in his autobiography, *Double Life*, says that the first part of *El Cid* alone contained about an hour of music.

Some pieces that I was hoping to hear are the beginning music in the film when the village is destroyed and El Cid has captured the enemy and rides to meet his father; full version of "The Pride and Sorrow" (Great Epic Film Scores, CNS 5006); El Cid's expedition with Prince Sancho; and a few other pieces.

I now hope to see a new CD release of the Original Soundtrack Recording of *El Cid*.

Manny Agah
18245 N 16th Place
Phoenix AZ 85022

On the one hand, this is exactly the type of obsessive, completist behavior that annoys record labels. On the other hand, I am grateful to people like Mr. Agah for telling me these things.

...Reading your magazine reassures me I am not crazy. No one at home has ever understood my taste. I am happy, then, to continue shaking the walls with Goldsmith and Morricone—I am normal!

I have been intrigued for years about James Horner—have been trying so hard to like him and aside from *An American Tail*, now I finally realize and agree with Alex Kaplan that this is musical diarrhea. (If you ever plan a letter to Mr. Horner to stop boring us with ambient noise—please include me.) On a similar vein I consider Craig Safan's *The Last Starfighter* a worthless piece of work. Where is the music? In the liner notes Mr. Safan himself considers it his best work; I gave *Angel* a listen and indeed that should be his last work.

I don't think that we expect too much—but what should be stressed to the powers-that-be is that we need music, not a couple of power chords with ambient noise. This disgraceful situation continues, and I am afraid we are losing a major art form. But, listen to *First Knight* by Jerry Goldsmith; not his best, but it is one hell of a soundscore for a wasted piece of celluloid.

In #62, John S. Walsh's "Top Ten Most Influential Film Scores" is so so good. However, I understand that music is a highly subjective thing, but *Filmusic* is so because it stirs emotion and makes a movie better. So, to this humble listener, Bernard Herrmann, aside from the shower scene in *Psycho*, is a great bore—emotionless noise, and maybe James Horner and the Newton Howard guy are his clones. Am I missing something?

I hope I don't become the target of Herrmannoids, but the inclusion of his scores (besides *Psycho* shower scene) is a waste. And the inclusion of John Carpenter's *Halloween* is an offense. Mr. Carpenter is not a musician—however influential, if he influenced Mark Mancina's *Speed* ("crap")... that's a good action movie that deserved a score and not a Casio treatment.

I think that *Dr. No*, with its great opening James Bond Theme by John Barry, should have been included. (Arguments on who wrote the theme are pointless; what else has Monty Norman written? He needs to get under a mango tree and hope one falls on his head for more inspiration.) I was 13 when my parents took me to see it, and it glued me to my seat. I left the theater and demanded to go to the record store to get the soundtrack; nope, not available—yet when the orchestral single "Goldfinger" came out, guess what it had on the other side. Wow! I never heard music the same way again. I did buy some rock, but soundtracks were my passion—how could a 14 year-old toss away a Beatles album

and bombast himself with *El Cid* marches? That was music!

So you can see why I am appalled at the omission of *Dr. No* as well as *El Cid* by Miklós Rózsa. But I remember that I tossed away to my little sister all my Beatles and Stones, and my heavy metal became Max Steiner's *King Kong*—my siblings thought I was nuts. But music that can stir a 13-14 year-old to forget his generation and its music... instead of playing "air guitars" I was conducting a symphony or being El Cid or Bond. A little story like we all have.

Alex Zambra
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Houston TX 77023

...*GoldenEye* was a major disappointment for me. Not only was Pierce Brosnan a lousy Bond, but Eric Serra's score was awful! I think Serra is a good composer; his score to *The Professional* was unique and moody. It fit that type of film. Eric Serra is not a composer for a James Bond film. His score to *GoldenEye* was too industrial. You need a sweeping orchestral score for a Bond movie, like the great John Barry. And anyone who thinks that John Barry's Bond scores are growing tiresome should have their head examined. Barry is a masterful composer who was a major factor for giving the Bond films their life. I can only hope the Bond producers will bring him back. I wouldn't mind if they even brought back Michael Kamen, whose score to *Licence to Kill* was one of the best Bond soundtracks ever.

I realize that we're heading into a new era of music and I guess most musicians go with the flow. What can I say? I'm old school. Thank God, John Williams and Jerry Goldsmith are still composing.

Ted A. DeMaio
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...Many thanks to you and all your FSM Bondmania contributors for an in-depth look at the Bond musical phenomenon (#63). I learned more from these pieces than from 35 years of casual research.

While I have always been a *From Russia with Love* freak (something to do with reaching manhood about the time of the second Bond film's release and precognition of the craze that ensued) I mostly agreed with your contributors' findings.

I still harbor a delusion that "Mr. Kiss Kiss Bang Bang" will be resurrected as an opening and closing number of some future Bond film—after all, the Fleming titles are used up. Has anyone considered doing *Casino Royale* straight?

The Barry theme which never fails to raise goose pimples is OHMSS. It's perfect 007 sneaking-around music but I don't suppose the producers would have stood for a Bond '69 theme.

A.J. Lehe
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I thought the last track on the OHMSS album was a type of "Bond '69" updating with the psychedelic keyboard. Over the years we've also had, more or less, "Bond '73" (George Martin's blaxploitation rendition in Live and Let Die), "Bond '77" (Marvin Hamlisch's disco version in The Spy Who Loved Me, at least honestly titled), "Bond '87" (Barry's drum-machine updating in The Living Daylights) and "Bond '95" (Eric Serra's unused "Pleasant Ride in St. Petersburg" from GoldenEye—James Bond in the house!). I'll take Barry's "Bond '62" from Dr. No any day.

...I came across your and Jeff Bond's article on "Our Favorite Cartoon Music" (#65-67) and you mention Hoyt Curtin's work on the Hanna-Barbera cartoons. True, Curtin did compose most of the music for Hanna-Barbera, but there's another name you failed to mention whose music also underscored Hanna-Barbera's late-'60s superhero shows, Ted Nichols. His work was very dramatic and suspenseful, and worked effectively for most of H-B's shows in the 1965-66 season (*Secret Squirrel*, *Atom Ant*, and the last season of *The Flintstones*). To get further appreciation of his music, watch the animated feature *The Man Called Flintstone*, where the music is tracked superbly for the action scenes. Like Curtin's work on *Hanna-Barbera Classics Vol. 1*, Nichols's music deserves to be preserved on CD (are you listening, Rhino?). Ironically, his non-film work was the type of music you would hear on Sunday morning (the religious choral works "King of Kings Trilogy," "His Love," "Savior," et al.).

Interestingly, in your interview with Arlon Ober and John Mortarotti about *Robotech*, Ober was talking about how Lennie Niehaus was "taken out of obscurity by Clint Eastwood." Actually, Niehaus was also an orchestrator for Jerry Fielding, and had orchestrated most of his work for Eastwood (*The Enforcer*, *The Outlaw Josey Wales*, *Escape from Alcatraz*). He replaced Fielding as Eastwood's principal composer when Fielding died in 1980.

Garrett Goulet
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...I have many a cartoon memory. When I was around 5 or 6 I would wake my parents up at 6:30 to tell them I was going to watch cartoons that Saturday. Initially it was "King Kong, you know the name of King Kong, ten times as big as a Man!" followed by the patriotic waddle of *Roger Ramjet*. The best cartoons didn't come on until 11 or so. The *Kidd Video* theme still haunts me, and I can hum the *Saturday Supercade* theme if I want to, as well as the annoyingly P.C. *Getalong Gang*. Mumrah and the ThunderCats should kick Barney's ass! Bring us back to the days of the *13 Ghosts of Scooby Doo*, or the bally *Thundarr the Barbarian* and *The Incredible Hulk*. The current *Batman* music is great, but way too dark for kids. When I watched *Batman* he was a superhero fighting crime with the Superfriends. Now he's a vengeful vigilante who operates on his side of the law—how are kids supposed to relate to that kind of role model?

There were also cartoons like *Hercules* and *Rocket Robin Hood*, shown on the cheapie stations in endless cycles. These were the series where the opening montage was shown every five minutes, leaving around 10 minutes of new animation per half-hour (think *Captain Nemo* with those godawful kids in a sub which looked like the ship in *Flight of the Navigator* but with windows).

And then there's the ultimate... the bizarre strains of the *Doctor Who* theme, which isn't a cartoon, but the greatest little kid/big kid show of all time. Plus there were those crazy '70s chamber music incidentals. Arrrr, that be the stuff.

Jeff Szpirglas
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Canada

Regarding today's cartoons, I've been advised to check out The Tick.

...It is astounding to walk into Tower Records and see stuff like *Verushka*, *La Donna Invisibile* and *Il Commissario Pepe* in the soundtrack section (not to mention Ifukube's *Godzilla* scores). It's like dying and going to heaven!

One thing that astounds me is that *A Fistful of Dollars* did not make the most influential scores list (#62). To me, just as there is a dividing line between Steiner, Young and Newman-type scoring and Bernstein, Barry and Goldsmith, there is also a major dividing line between those composers and Morricone, Nicolai, Bacalov, et al. Morricone (like Carpenter, good or bad) caused a major shift in film composing styles. It may be that your publication doesn't deal much with European scoring but, for me, Morricone et al. were like a new era or frontier opening up. They are the match of any composers anywhere when they are on their game.

To me the current state of film scoring is woeful to say the least. I can work up little enthusiasm for Horner, Elfman, Newman, Edelman, Fenton, Badalamenti and their ilk. Barry (*Specialist* excepted) seems written out, Bernstein seems to write odd music for odd movies like *Search and Destroy* and Goldsmith... what happened? Stuff like *First Knight*, *Malice*, *Love Field* and a dozen others bear no resemblance to great stuff like *The Sand Pebbles*, *Rio Lobo* or even *The Russia House*. Horner seems to get inspiration from *everyone*. A long passage from *Jade* seems to have been inspired by Morricone's *Holocaust 2000*. Even the Europeans seem to have either died (Lavagnino, Nicolai), vanished (Marchetti, Ferrio, Fidenco, Trovajoli) or lapsed into tired formulas. Morricone will have an occasional burst of brilliance (such as *Doctor Graesler*) but much of his work is diminished and repetitive. I find myself enjoying reissues and revived older scores far more than the new stuff. Maybe it's my age.

I think you summarized my feelings about a lot of this with your comments on *The River Wild* score in your documentary review in issue #62.

Paul Merritt
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...I have just seen *Apollo 13* and cannot remain silent any longer. James Horner showed promise back with *Wolfen* and *Star Trek II*, but since then he has shown nothing except total disregard for the history and integrity of film scoring. The truly original and masterful composers of the past probably had indexed in their minds every note of every score (whether for film or not) they ever did, but Horner says he can't even remember his own scores; they're all the same to him. Well, at least we can agree on that point! I fail to understand why talented directors like Ron Howard continue to employ him. Why not save money (he is among the top-paid composers) and just use his last score over again, because that's why you're going to get anyway?

Horner perpetuates his own typecasting by using the same themes from film to film; I guess since he's not an elderly person yet, he can't muster up anything to portray them other than his usual sickening Glenn Miller schtick. His *Aliens* action music was growing old in '86, and here we are ten years later, debating it as if there is any hope at all. This disease of his has contaminated other (former) greats like Goldsmith and Trevor Jones, who have seen the light of Horner's mediocrity and deduced that

they no longer need to bang their heads against the wall trying to *create*; now they just *re-create*, and achieve the same prosperity. Horner and the Hollywood mentality are in large part responsible for the homogenous nature of films and film music in the '80s and '90s. Thankfully, there are still *true* artists like John Williams, Laurence Rosenthal and John Scott: men who care about *music*, not just the size of their fees and royalties. I hope that the younger generation of film composers (Kamen, Silvestri, Broughton) will look to them, and to the greats of the past for their inspiration, and not to this sad clown who has had the good fortune (our *misfortune*) to score several highly successful movies. In Hollywood, that equals a great composer; too bad Hollywood is deaf. Bernard Herrmann, who has become the most highly respected film composer ever, knew that and detested it; if he were alive today, he would chew Horner an asshole the size of Texas. [That's a big asshole. -LK]

More proof is the fact that you rarely hear other composers talk about the "greatness" of Horner. In countless interviews I have heard everyone from Carter Burwell to Basil Poledouris praise Herrmann, Waxman and contemporaries like Williams and Silvestri, but nary a word about Horner.

Another thing I'd like to comment on is this prevalent attitude among film music enthusiasts that the CD format has "taken over" and that "no one" even cares, much less *listens* to LPs or tapes. I buy CDs all the time, and I love the format, but I guess I'm under the impression that what we're talking about is the *music*, not the prestige of the format. If we were to take this line of thinking to the nth degree, we'd have to hide our LPs of *Polltergeist* and *Heavy Metal* in the nearest closet. And we'd have to turn our backs on movies like *King Kong* and all of Harryhausen's product because special effects have come so far that they are now archaic and embarrassing. LPs are now worthless, which I guess explains why, suddenly, copies of *7th Voyage* on the Colpix label are popping up everywhere (I wish). So let's try to grow out of our technological wonderland wishy-washiness, and get back to the basics: namely, film music criticism.

Randall Zastrow
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...I was watching an interview with James Horner about the scoring session for *Jumanji* during an HBO special, and he said something I want to share. He said he forgets his compositions immediately after scoring them since he has a bad memory which, he says, makes for every film he scores to sound completely *different*. This is in direct contrast to what his detractors say about him, where all of his scores actually sound *alike*. He blames his lack of originality in recent years on a bad memory.

Marcus Kempton
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...Every single James Horner score from *Legends of the Fall* on has ranged from mediocre to awful. Both *Legends* and *Braveheart* have nice moments, but grow wearisome over their ungodly 75+ minute albums. *Casper* and the dreadful *Jumanji* mercilessly rehashed Horner's previous kid-flick efforts, whenever they weren't swiping stuff from Elfman. *Apollo 13* played like a "greatest hits" package of bits and pieces lifted from *Brainstorm*, *Sneakers*, *Clear and*

Present Danger, etc. Not to mention the theme from Goldsmith's *Lionheart* in *Balto*. By now, Horner's contempt for film scoring is palpable, and yet he continues to get high-profile film projects. Horner must have friends in high places to continue to write his musical drivel.

Robert Knaus
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And thus I sayeth now: No more James Horner letters! Especially not from the fan-club freaks. Instead, if you'd like to debate the merit of Horner and other current film composers, please do it in the context of movies today. Do you like contemporary movies? Why or why not? I assume that people who like the *Apollo 13* score also like the film—do you? It is strange how a magazine about movie music could spend so little time talking about movies; let's change that.

...Lukas, I'd like to thank you for taking that piece of my letter out of content [sic] and making me sound rather stupid (#64). And I want to thank you for printing my address so Williams fans think that I'm crazy. *The Transformers—The Movie* (with two the's and a dash) is neither one of my favorite films or scores (though it used to be in my early teens). They tried a semi-adult plot on a high-fantasy story based on a kids' toy and put in stars' voices, so the film seemed to hiccup in two directions and ended up a bit episodic. Other than that, it's not a bad film, but nothing special, a mere oddity. You deleted the main point of that paragraph which is that a pop/synthesizer soundtrack is incomparable to the type Williams usually writes, which is orchestral, often in the Korngold and/or Ifukube style, or an incredible, serious dramatic piece like *Schindler's List*. I stand by what I said about DiCola's score, but it would be more fair to compare him to someone like Eric Serra, whose music for *GoldenEye* sounds like a dark 'n' gritty Super Nintendo game like *Alien*, which makes me turn the sound down and put on something else (except that I don't buy that stuff anyway). What I mean to say is that if you prefer Williams to DiCola, which you and I both do, you ought to say it that way. I still think Williams would probably have written a silly score for *The Transformers—The Movie*, which would have made the film look much sillier than it actually is.

Scott Hutchins
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I don't know what we're arguing about.

"A Man of Mark"

...Eureka, I've found the ultimate film composer! Well, who am I talking about? No, not Horner, Goldsmith, Williams or one of the other dudes being discussed in this column. Not even Hans Zimmer, my "old" favorite.

Oh no. Mark Mancina is my man. Someone give this guy a prize or something! Coming from "nowhere" and challenging the highly respected Big Boys of the Business is an effort in and of itself, and listen, the man is highly original too!

It was our German friend Hans Zimmer who indirectly helped Mancina get his first major picture, *Speed*, back in the heady days of 1994. The score's contemporary pulse was just what the movie needed. The MM-ball had started rolling. *Bad Boys* was his next assignment; what a shame he is represented with four minutes on the otherwise crap hip-hop album. What a great theme! Assassins

showed a darker and more introverted style, and the only movie of his where I couldn't remember a single theme when leaving the theater...

But his magnum opus so far is Andrew Sipes's *Fair Game*. The second movie where Mancina replaced Michael Kamen (the first one being *Assassins*; I suspect Mr. Kamen is shivering in his pants if someone will dare to whisper "Mark Mancina" in his left ear) offered a stunning and highly effective main theme flowing out of the speakers during the otherworldly opening credits, with a certain Cindy Crawford running into the setting sun as the visual center.

I went to see the movie without knowing that Mancina was on it. The movie posters actually revealed the names Michael Kamen and David Sanborn. But what a pleasant surprise! A superb score in many ways, both listenable and suitable for the action on-screen. Acoustic guitar with synths, coupled with a distant trumpet solo and a sweeping orchestra discreetly in the background. I couldn't have done it better myself, Mark!

But why, oh why isn't the soundtrack available on CD??? In the time of writing (early February) I haven't been able to track it down. It took the guys at Fox a few months to get the *Speed* score out to the masses, so perhaps this will be a similar case? It will really disappoint me if this score doesn't see the light of day.

And regarding Hans Zimmer: it looks like his old assistant is the new man. While Zimmer continues to pour out strange things like *Something to Talk About* and *Nine Months*, Mancina is relatively stable at the top.

But after all, *Beyond Rangoon* was a great Zimmer score that deserved more than the two lines it got in the review column of this magazine.

Keep up the good work, Mr. Kendall!

Jon Aanensen
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Norway

This is the strangest letter I've ever received. I do not understand the appeal of film music as a sporting event. It's good that people are passionate, though.

...In #63, Erin Hansen wrote that he was impressed by Luis Buñuel's *Belle de Jour*, a film without music, and he asked if there were other films which have worked without score. Most of Buñuel's films are deprived of music, one of the most radical aesthetic choices that the director brought to cinema. He liked to employ better known pieces of classical music (mostly Wagner, his favorite composer) which established a strong and outrageous contrast with the films themselves: the music which symbolized a certain bourgeois ideal was undermined by the scandalous images of sexual power and iconoclastic attacks on establishment pillars like family or religion.

Due to political reasons (the dictatorship of General Franco), Buñuel lived in exile in Mexico, where he made 15 pictures. Most were mere assignments of producers that he was forced to accept to make a living. Since these films were mainstream products, they had sumptuous scores in the Hollywood tradition, composed by today (unfairly) forgotten Mexican composers like Manuel Esperón or Raúl Lavista. But Buñuel always felt uneasy with the conventional use of film music and the rules of Hollywood narrative: he said that he hated scenes in which two lovers began to talk and then

you heard violins! In his Mexican films he liked to undermine the structures of each genre he approached (melodrama, musical, comedy, realistic films) in many subtle ways. For example, in *Gran Casino* (1946) he had to attend to the requests of the film's star, Jorge Negrete, a mariachi singer very popular in those days. The film was a sort of musical and, in the middle of the narrative, there had to be the inevitable scene with the hero (Negrete) singing. The problem was that Negrete was accompanied in all his performances by the guitar trio El Trío Calaveras (literally The Three Skulls, which in Mexican argot means The Three Tramps); every time he had to sing, El Trío Calaveras had to appear around him without any care for justifying their presence. Buñuel disliked this exigency of Negrete and the producers very much, and, as a sort of revenge, he put the guitar trio in the most unthinkable places. So, in a scene in which Negrete starts to sing, the camera moves to his left and you can see El Trío Calaveras sitting on a balastrade with their legs hanging and playing their guitars!

In other Mexican movies of a more personal nature like *Nazarín* (1958), *El Ángel Exterminador* (1960) or *Simón del Desierto* (1965), Buñuel used strange musical effects. One of his favorites was the recurrence to the terrific sound of the processional drums of Calanda (a little Spanish village which was Buñuel's birth place) in scenes of great dramatic and emotional power. In one of his most famous movies, the masterpiece *Viridiana* (1961), he used Handel's Hallelujah as source music, in contrast with a scene which was the opposite to the spiritual message of Handel's music. But it wasn't until Buñuel moved to France when he could create a more refined style, free from the conventions of traditional narrative. For Buñuel, music was an element of interference or distraction, a vestige from old forms that disrupted his search for a cinema that could show the world of inner fantasies as real and the reality of the world as mere illusion. As Erin Hansen pointed out in his letter, he got that "heightened sense" through a style which was very contained and repressive in showing superficial emotions, apparently cool, but whose real force lay in a transcendent reality which was reached by questioning all the elements of our everyday life. So, in cinematographic narrative, music is one of the elements that's "always there"; with its suppression, Buñuel tried to establish a new vision of reality, still in part influenced by surrealistic aesthetics. That's the reason why all his films from *Viridiana* to his last one, *C'est obscur objet de désir* (1977) were deprived of music, except for the use of source music or sound effects such as the drums or the bells in *Belle de Jour*.

Of course, all this doesn't mean that we must be against film music as Buñuel was: the work of other filmmakers (such as Alfred Hitchcock, David Cronenberg or Federico Fellini) would be unthinkable without certain styles of music. But in the case of Buñuel, one of the peculiarities of his approach is this absence of music and the weird effect which it creates. I hope that this letter can enlighten a little to all those who are not familiar with Buñuel's art and his style.

Roberto Cueto
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I really learned a lot typing this letter.

Desert Island Movies

As of this writing: no more desert island lists! The remaining submissions will be printed next issue, after which we'll tabulate the most named films.

Michael V. Gerhard, Toluca Lake, CA, age 19:

Raiders of Lost Ark (1981), Williams. The Rocketeer (1991), James Horner. Total Recall (1990), Jerry Goldsmith. Citizen Kane (1941), B. Herrmann. Batman (1989), Danny Elfman. Field of Dreams (1989), James Horner. Empire Strikes Back (1980), Williams. Willow (1988), James Horner. North by Northwest (1959), Herrmann. Lawrence of Arabia (1962), M. Jarre.

Honorable mentions: *Forrest Gump*, *Silverado*, *Gone with the Wind*, *Natural*, *Superman*, and, of course, *Halloween*.

Scott Hutchins, Indianapolis, IN, age 20:

Akira Kurosawa's *Dreams* (1990), Shinichiro Ikebe. Army of Darkness (1992), Joe LoDuca. Brazil (1985), Michael Kamen. Explorers (1985), Jerry Goldsmith. Gojira vs. Megajira (1993), Akira Ifukube. Lawrence of Arabia (1962), M. Jarre. Matango (1963), Sadao Bekku. Metropolis (1926), Giorgio Moroder (1984): One of the finest synth scores ever written. I have a slowed-down, longer version with a bland organ score that doesn't support the action and is not as fun or moving. Return to Oz (1985), David Shire. Star Wars Trilogy (1977-83), Williams.

Runners-up: *Evil Dead 2*, UHF, *Kings Row*, *The Wizard of Oz*, *Labyrinth*, *The H-Man*, *The Rocketeer*, *Ran*, *Godzilla*, *The NeverEnding Story*, *The Marvelous Land of Oz*, *Gulliver's Travels* (Trevor Jones), *12 Monkeys*, *Latitude Zero*, *Toys*, *Three Worlds of Gulliver*, *Thief of Bagdad*, *Star Trek IV: The Voyage Home*, *The Chronicles of Narnia*.

Jon Aanensen, Kristiansand, Norway, age 21:

Rain Man (1988), Hans Zimmer. Jesus of Montreal (1989), Yves Laferrère. Basic Instinct (1992), Jerry Goldsmith. The Man with One Red Shoe (1985), Thomas Newman. A World Apart (1988), Hans Zimmer. Forrest Gump (1994), Alan Silvestri. En Håndful Tid, Randall Meyers. Schindler's List (1993), John Williams. Firestarter (1984), Tangerine Dream. Grand Canyon (1991), J.N. Howard.

Brian A. Down, Brookfield, WI, age 24:

Wyatt Earp (1994), James N. Howard. Empire Strikes Back (1980), Williams. Star Trek II: The Wrath of Khan (1982), James Horner. Crimson Tide (1995), Hans Zimmer. Dave (1993), James Newton Howard. Raiders of Lost Ark (1981), Williams. Rudy (1993), Jerry Goldsmith. Blade Runner (1982), Vangelis. Glory (1989), James Horner. Schindler's List (1993), John Williams.

Also *Die Hard* by Michael Kamen.

Trevor Ruppe, Hickory, NC, age 26:

GoldenEye. Just kidding! Seriously: Sneakers (1992), James Horner. Dead Again (1991), Patrick Doyle. Midnight Run (1988), Danny Elfman. Goldfinger (1964), John Barry. Blade Runner (1982), Vangelis. Speed (1994), Mark Mancina.

Psycho (1960), Bernard Herrmann. F/X (1985), Bill Conti. Back to the Future Part II (1989), Alan Silvestri. Die Hard (1988), Michael Kamen.

I would love to include *Myst*, although it's not a movie (yet). A separate soundtrack CD is available of Robyn Miller's score (with bonus tracks) to this computer game. I would also want to add nearly every Mark Snow score for *The X-Files*, especially "Soft Light" and "Nisei."

Jack H. Lee, Greenbelt, MD, b. 1968:

Gone with the Wind (1939), M. Steiner. Citizen Kane (1941), B. Herrmann. West Side Story (1961), L. Bernstein. To Kill a Mockingbird (1962), Elmer Bernstein.

2001: A Space Odyssey (1968), various. The Godfather (1972), Nino Rota. Jaws (1975), John Williams. Empire Strikes Back (1980), Williams. Once Upon a Time in America (1984), Ennio Morricone. JFK (1991), John Williams.

West Side Story is a sentimental favorite; I got hooked on the movie and soundtrack the same year *Star Wars* was released. While *2001* lacks an original score (with apologies to Alex North), the use of classical music is still legendary. Today it's hard to separate the on-screen visuals from themes like "Also Sprach Zarathustra," "The Blue Danube," and Khachaturian's "Gayne Ballet Suite" (unless you're James Horner, in which case anything is possible). Wildcard substitutes: *Double Indemnity*, *Planet of the Apes*, *Malcolm X*, *The Shawshank Redemption*, *Nixon*.

Donald Vincent Roff, Olympia, WA, age 29:

Naked Lunch (1992), Howard Shore. Raiders of Lost Ark (1981), Williams. Psycho (1960), Bernard Herrmann. Ed Wood (1994), Howard Shore. The Ghost and Mrs. Muir (1947), Bernard Herrmann. Star Wars Trilogy (1977-83), Williams. Outland (1981), Jerry Goldsmith. Alien (1979), Jerry Goldsmith. Somewhere in Time (1980), John Barry. all Sergio Leone films with Ennio Morricone (1964-1984).

Lothar Heinle, Heilbronn, Germany, age 30:

Snow White and Seven Dwarfs (1937), Frank Churchill, Leigh Harline. Thief of Bagdad (1940), Miklós Rózsa. The Hunchback of Notre Dame (1939), Alfred Newman. The Day the Earth Stood Still (1951), Bernard Herrmann.

Vertigo (1958), Bernard Herrmann. Ben-Hur (1959), Miklós Rózsa. Great Escape (1963), Elmer Bernstein. Empire Strikes Back (1980), Williams. Indiana Jones and the Last Crusade (1989), John Williams. Sleeping with the Enemy (1991), Jerry Goldsmith.

Bubby Moore, Grand Prairie, TX, b. 1965:

Star Wars (1977), John Williams. Empire Strikes Back (1980), Williams. Raiders of Lost Ark (1981), Williams. Black Sunday (1976), John Williams. Gremlins (1984), Jerry Goldsmith. Aliens (1986), James Horner. The Silence of the Lambs (1991), Howard Shore. RoboCop (1987), Basil Poledouris. The Good, The Bad and the Ugly (1966), Ennio Morricone. Dances with Wolves (1990), John Barry.

- Philip G. Harwood, Long Beach, NY, age 31:
- Ben-Hur (1959), Miklós Rózsa.
Lost Weekend (1945), Miklós Rózsa.
To Kill a Mockingbird (1962), Elmer Bernstein.
Kings Row (1942), E.W. Korngold.
North by Northwest (1959), Herrmann.
The Hindenberg (1975), David Shire.
Ivan the Terrible (1942), S. Prokofiev.
On the Waterfront (1954), L. Bernstein.
Spartacus (1960), Alex North.
The William Walton-Laurence Olivier Shakespearean Trilogy: Henry V (1945), Hamlet (1948), Richard III (1956).
-
- Koji Nakatani, Nara, Japan, age 33:
- Around the World in 80 Days (1958), Victor Young.
Room with a View (1986), R. Robbins.
Bridge at Remagen (1968), E. Bernstein.
Gorky Park (1983), James Horner.
Escape to Athena (1979), Lalo Schiffrin.
Year of the Comet (1992), H. Mann.
Murder on the Orient Express (1974), Richard Rodney Bennett.
Who Is Killing the Great Chefs of Europe? (1978), Henry Mancini.
Airport (1970), Alfred Newman.
To Trap a Spy (from the spinoff from The Man from U.N.C.L.E., 1965), Jerry Goldsmith.
-
- Victor Marino, Jr., Eatontown, NJ, age 35:
- Great Escape (1963), Elmer Bernstein.
Superman (1978), John Williams.
North by Northwest (1959), Herrmann.
The Right Stuff (1983), Bill Conti.
Silverado (1985), Bruce Broughton.
Raiders of Lost Ark (1981), Williams.
How West Was Won (1962), Newman.
Medicine Man (1992), Jerry Goldsmith.
Gettysburg (1993), Randy Edelman.
Dances with Wolves (1990), John Barry.
-
- Ben Vanaman, Los Angeles, CA, age 37:
- The Best Years of Our Lives (1946), Hugo Friedhofer.
Force of Evil (1948), David Raksin.
Ben-Hur (1959), Miklós Rózsa.
Psycho (1960), Bernard Herrmann.
Seconds (1966), Jerry Goldsmith.
The Poseidon Adventure (1972), John Williams.
Days of Heaven (1978), E. Morricone.
Three Women (1977), Gerald Busby.
Providence (1977), Miklós Rózsa.
Dead Ringers (1988), Howard Shore.
- Could I include Mark Snow's music for *The X-Files* (any episode)? *Poseidon Adventure* may not be a great movie, but it's a guilty pleasure. If it pains you to include this title, I'd settle for *The Fury*, *Images* or *Schindler's List* in its place. I know there's some controversy around the Morricone *Days of Heaven* score, but I love the music, and it complements the film wonderfully. [I didn't know of any controversy. What is it? -LK]
-
- Rich Ewalt, Bensenville, IL, age 40:
- Planet of the Apes (1968), J. Goldsmith.
Ben-Hur (1959), Miklós Rózsa.
Jaws (1975), John Williams.
Vertigo (1958), Bernard Herrmann.
King Kong (1933), Max Steiner.
The Adventures of Robin Hood (1938), Erich Wolfgang Korngold.
Lord of the Rings (1978), L. Rosenman.
Goldfinger (1964), John Barry.
To Kill a Mockingbird (1962), Elmer Bernstein.
The Wild Bunch (1969), Jerry Fielding/
Silverado (1985), Bruce Broughton.
- Okay, I cheated. Sue me.
-
- Kevin Hughes, Albuquerque, NM, age 41:
- To Kill a Mockingbird (1962), Elmer Bernstein.
Magnificent Seven (1960), E. Bernstein.
Goldfinger (1964), John Barry.
The Great Escape (1963), E. Bernstein.
The Best Years of Our Lives (1946), Hugo Friedhofer.
Doctor Zhivago (1965), Maurice Jarre.
The World of Henry Orient (1964), Elmer Bernstein.
Fahrenheit 451 (1966), B. Herrmann.
The Lion in Winter (1968), John Barry.
Witness (1985), Maurice Jarre.
- Would try to sneak in *Papillon* and *Local Hero*.
-
- Gary Roberson, Broomall, PA, age 41:
- Ben-Hur (1959), Miklós Rózsa.
Where Eagles Dare (1969), R. Goodwin.
The Good, The Bad and the Ugly (1966), Ennio Morricone.
Journey to the Center of the Earth (1959), Bernard Herrmann.
Dances with Wolves (1990), John Barry.
The Rocketeer (1991), James Horner.
Time Machine (1960), Russell Garcia.
Those Magnificent Men in Their Flying Machines (1965), Ron Goodwin.
Superman (1978), John Williams.
How West Was Won (1962), Newman.
- Thank you so much for the Bond issue of FSM! The very first record album I bought (with snow shoveling money) was the "monaural" soundtrack from *Thunderball* and my first 8-track tape was *Goldfinger*, followed by the various "tribute" albums, such as *Basie Meets Bond*, *Themes for Secret Agents* by the Roland Shaw Orchestra, etc. I hope you follow up with a tribute to the spin-off albums from the TV shows and movies, inspired/stolen from the Bond series.
- [The *Soundtrack Collector* had a great article on the Bond spin-offs in Vol. 2, Issue 1. Send \$3 to Phil Nohl, 5824 W Galena, Milwaukee WI 53208. -LK]
-
- Terry L. Hartzell, Middletown, PA, b. 1953:
- The Reivers (1969), John Williams.
Field of Dreams (1989), James Horner.
Great Escape (1963), Elmer Bernstein.
Raiders of Lost Ark (1981), Williams.
El Cid (1961), Miklós Rózsa.
Dave (1993), James Newton Howard.
Gettysburg (1993), Randy Edelman: by the way, that's my hat and right ear in the center of the photo of the Confederates on the videotape box!
Patton (1970), Jerry Goldsmith.
Empire Strikes Back (1980), Williams.
Goldfinger (1964), John Barry.
- I was relieved to learn that the person in the "From the Editor" photo in issue #62 was not you. When I saw it, I thought, "Lukas probably thinks this makes him look really cool, but 20 years from now he'll be really, really embarrassed!" Trust me. I speak from experience.
-
- Douglas Weatherford, Dallas, TX, age 43:
- The Uninvited (1944), Victor Young.
The Wrong Box (1966), John Barry.
Sunset Boulevard (1950), F. Waxman.
Hawaii (1966), Elmer Bernstein.
The Bishop's Wife (1947), Hugo Friedhofer.
The Fall of the Roman Empire (1964), Dimitri Tiomkin.
El Cid (1961), Miklós Rózsa.
It's a Mad, Mad, Mad, Mad World (1963), Ernest Gold.
Cleopatra (1963), Alex North.
Auntie Mame (1958), Bronislau Kaper.
-
- Phil Adams, Worcester, England, b. 1952:
- The Wild Bunch (1969), Jerry Fielding.
Rio Bravo (1959), Dimitri Tiomkin.
The Big Sky (1952), Dimitri Tiomkin.
Chinatown (1974), Jerry Goldsmith.
Schindler's List (1993), John Williams.
The 400 Blows (1959), Jean Constantine.
The Big Sleep (1946), Max Steiner.
The Searchers (1956), Max Steiner.
The Trouble with Harry (1955), Bernard Herrmann.
Cincinnati Kid (1965), Lalo Schiffrin.
-
- John Archibald, Phoenix, AZ, age 47:
- The Lost Horizon (1937), D. Tiomkin.
Ben-Hur (1959), Miklós Rózsa.
The Ghost and Mrs. Muir (1947), Bernard Herrmann.
The Robe (1953), Alfred Newman: just for the music, in stereo, the movie's a cardboard pageant.
Cleopatra (1963), Alex North.
Fahrenheit 451 (1966), B. Herrmann.
The Hunchback of Notre Dame (1939), Alfred Newman.
The Fall of the Roman Empire (1964), Dimitri Tiomkin.
Quo Vadis? (1951), Miklós Rózsa.
Hawaii (1966), Elmer Bernstein.
- Honorable mention: *Thief of Bagdad*. I was born in 1949, so I reached my teens during the apogee of the roadshow pictures. I still miss overtures.
-
- Robert M. Eastman, Troy, MI, age 48:
- Ben-Hur (1959), Miklós Rózsa.
Spartacus (1960), Alex North.
Planet of the Apes (1968), Goldsmith.
Patton (1970), Jerry Goldsmith.
Papillon (1973), Jerry Goldsmith.
Wind and the Lion (1975), J. Goldsmith.
Alien (1979), Jerry Goldsmith; despite Ridley Scott's alterations.
The Spirit of St. Louis (1957), Waxman.
Vertigo (1958), Bernard Herrmann.
Lonely Are the Brave (1962), Jerry Goldsmith.
- Recently re-viewed *Aliens*. Horner's "score" is nothing more than a rehash of Goldsmith's *Alien* and *Outland* with a quote from Khachaturian. His use of Stravinsky's *Rite of Spring* in the horrible *Jade* was obscene. I can't watch *Glory* because of his use of Prokofiev's *Ivan the Terrible*. Horner's lack of originality, and his consistent stealing from other composers makes him nothing less than a charlatan. I can't imagine anyone over 16 taking Horner seriously!
-
- K. Ragland, San Pedro, CA, b. 1947:
- Spartacus (1960), Alex North.
Gone with the Wind (1939), M. Steiner.
Lord Jim (1965), Bronislau Kaper.
Ben-Hur (1959), Miklós Rózsa.
To Kill a Mockingbird (1962), Elmer Bernstein.
Lawrence of Arabia (1962), M. Jarre.
The Empire Strikes Back (1980), John Williams.
The Bridge on the River Kwai (1957), Malcolm Arnold.
The Last Emperor (1987), Ryuichi Sakamoto, David Byrne, Cong Su.
Patton (1970), Jerry Goldsmith.
-
- Mel Wahlberg, Columbia, MD, age 50:
- On the Waterfront (1954), L. Bernstein.
High Noon (1952), Dimitri Tiomkin.
Hurry Sundown (1967), H. Montenegro.
The Man with the Golden Arm (1955), Elmer Bernstein.
The Ten Commandments (1958), Elmer.
Close Encounters of the Third Kind (1977), John Williams.
Big Country (1958), Jerome Moross.
Henry V (1989), Patrick Doyle.
-
- Patton (1970), Jerry Goldsmith.
Once Upon a Time in the West (1968), Ennio Morricone.
- Some of your readers have stretched the definition of *great* in their movie choices. Perhaps some of them will think the same of my list, but how many movies are really "great"? Maybe one or two a year? *Citizen Kane*, *El Cid*, *Schindler's List*; these are great movies. But what about *Rudy*, *Batman*, or *Extreme Prejudice*? As much as some people may like these, would anyone include them on a list of great movies? Thus, for example, as much as I love Goldsmith, I think few of his scores have been associated with really "great" films. Mostly, the older movies in readers' lists really are great, since we don't even remember those that aren't. The more recent movies? Well, it's all subjective and a matter of taste. Of my picks, the first two I am surprised have not shown up in other lists, and #3 I can guarantee won't.
- The great thing about FSM is that it allows us to rant and rave and vent our frustrations about things that are of absolutely no importance. I was born in 1945 and I like movies (and scores) that are bigger than life, and not just large-screen TV as is the case for so many new movies. I came to film music through the "back door" of classical music which still remains my first love, and through Royal S. Brown's columns in *Fanfare*.
-
- Michael Fishburg, London, England, age 50:
- 8¹/₂ (1963), Nino Rota.
King of Kings (1961), Miklós Rózsa.
Get Carter! (1971), Roy Budd.
Our Man Flint (1966), Jerry Goldsmith.
Pink Panther (1964), Henry Mancini.
The Lion in Winter (1968), John Barry.
Duck, You Sucker! (1972), Morricone.
Ghost and Mrs. Muir (1947), Herrmann.
They Came to Rob Las Vegas (1968), Georges Gavarenz.
-
- Thom Moore, Troy, MI, age 52:
- Somewhere in Time (1980), John Barry.
The Lion in Winter (1968), John Barry.
Phaedra (1962), Mikis Theodorakis: I know I will be the only one selecting this movie, but it was one of the first scores that I bought and I love the main theme.
Zorba the Greek (1964), Theodorakis.
Born Free (1966), John Barry.
The Piano (1993), Michael Nyman.
Gone with the Wind (1939), M. Steiner.
Romeo and Juliet (1968), Nino Rota.
La Strada (1954), Nino Rota.
Quo Vadis? (1951) Miklós Rózsa.
- Based on an analysis of the above, it seems that I definitely prefer the romantic type film and film music.
-
- Trevor Willmsler, Twickenham, England:
- The Wild Bunch (1969), Jerry Fielding.
Ben-Hur (1959), Miklós Rózsa.
The Fall of the Roman Empire (1964), Dimitri Tiomkin.
The Last Valley (1970), John Barry.
Molly Maguires (1970), Henry Mancini.
Once Upon a Time in America (1984), Ennio Morricone.
The Sea Hawk (1940), E.W. Korngold.
Spartacus (1960), Alex North.
Vertigo (1958), Bernard Herrmann.
Planet of the Apes (1968), J. Goldsmith.
- No More Goddamn Lists!

'Cross the rainbow bridge of Asgard
Where the blooming heavens roar
You'll behold in breathless wonder
The God of Thunder, Mighty Thor!

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Air America	various	5	Forget Paris	Shalman/Various	5	Now & Then	Eidelman	10
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Angle	Goldsmith	5	Gingerale Afternoon	Dixon	5	Pagemaster	Homer	7
Animal House	Bernstein/Various	5	Godfather Suite, The	Coppola/Rota	6	Peter's Friends	various	5
Arachnophobia (reg. version)	Jones/Various	5	Good Morning, Vietnam	various	7	Philadelphia	Shore/Various	5
Arnold, Great Music From...	various	5	Goofy Movie, A	Burwell/Various	6	Planes, Trains & Automobiles	various	5
Around Wd. 80 Days (MCA Japan)	Young	7	Gordy	C. Fox/Various	5	Planet of the Apes (Project 3)	Goldsmith	6
Atlantic City	Legrand	7	Grand Canyon	Howard	7	Polly	McNeely	6
Babe, The	Bernstein	5	Great Outdoors, The	T. Newman/Various	6	Pops in Space	Williams	5
Backbeat	Was	5	Grey Fox	Baker/Chieftans	5	Prince of Tides	Howard	7
Bandolero! (Project 3)	Goldsmith	6	Groundhog Day	Fenton/Various	7	Princess Caraboo	Hartley	6
Beaches	Delerue	5	Guarding Tess	Converino	5	Public Eye, The	Isham	6
Beauty and the Beast (Disney)	Menken/Ashman	6	Gummen	Debnay/Various	5	Punchline	Gross	5
Beauty and the Beast (TV)	Holdridge/Davis	7	Hanna's War/Assisi Underground	Seltzer	5	Quicksilver	Banks/T. Newman	5
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Circle of Friends	Mancini	5	Kindergarten Cop	Edelman	7	Sodom & Gomorrah	Rózsa	15
Citizen Kane: Classic Film Scores	Kamen	5	King Rat	Barry	10	Sophie's Choice	Hamisch	6
Citizen X	Hermann	8	Last Butterfly, The	Piersanti	6	Spartacus (MCA)	North	8
City of Joy	Edelman	6	Last Days of Chez Nous, The	North	7	Spellbound: Classic Film Scores of	Rózsa	5
Classic Film Sres: CE3K/Star Wars	Morricone	6	Last Starfighter, The (Label X)	Grabowsky	6	Stand by Me	various	5
Classical Hollywood II (Bay Cities)	Williams	5	Let Him Have It	Safan	7	Stanley and Iris	Williams	6
Cobra	various	6	Linguini Incident	Kamen	6	Star Wars: Return of Jedi (RCA)	Williams/Gerhardt	5
Coeur en Hiver, Un	Levay/Various	6	Little Big League	T. Newman	6	Stay Tuned	Broughton/Various	6
Cold Room, The	Ravel	5	Little Man Tate	Clarke/Various	5	Staying Together	Goodman/Various	6
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Corrina, Corrina	Williams	6	Lorenzo's Oil	Jomy	7	Symphonic Hollywood (Varèse)	Steiner/Holdridge	7
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Cure, The	Dudley	6	Mad Dog & Glory	Isham	5	Themes from the Suspense Movies	various	10
Curly Sue	Grusin	6	Mad Max 3 (Capitol, Germany)	Bernstein	6	Three Fugitives	McHugh	6
D2: The Mighty Ducks	Delerue	7	Madame Sousatzka	Jarre	8	Three Wishes	Millar	6
Damage	various	5	Major League	Gourlet	5	Tom and Jerry: The Movie	Mancini	8
Danzon	Preisner	6	Mancini in Surround: Mostly Monsters	Howard/Various	5	Tootful	Nicastro	5
Death in Venice	various	7	Marked for Death	Murder	5	Triumph of the Spirit	Eidelman	6
Death Wish V: Face of Death	Plumeri	5	Marrying Man	Howard/Various	6	Trois Couleurs White	Preisner	6
Deep Cover	Colombier/Various	5	Metropolitan	D. Newman	6	Tune, The	McElheron	5
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Dirty Weekend	Bernstein/Various	5	Mighty Morphin' Power Rangers	Isham	6	Under Cover	Rundgren/Various	5
Distinguished Gentleman	Fanshawe	7	Miracle on 34th Street	Revell/Various	5	Untamed Heart	Eidelman	5
Doctor Zhivago (CBS)	Edelman	6	Mixed Nuts	Broughton/Various	5	Until the End of the World	Revell/Various	5
Doors, The	Jarre	5	Mo' Better Blues	Fenton/Various	5	Walk Don't Run	Q. Jones	5
Down and Out in Beverly Hills	The Doors	6	Modems, The	Lee/Marsalis	5	War, The	T. Newman/Various	5
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Dying Young	Journey	6	Mr. & Mrs. Bridge	Mancini	10	Wedding Banquet	Mader	6
Eat Drink Man Woman	Howard	7	Mr. Destiny	R. Robbins	7	Welcome Home, Roxy Carmichael	T. Newman	5
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Elizabeth & Essex (Bay Cities)	Komgold	10	Music of John Barry	Isham	6	White Man's Burden	Shore/Various	5
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He scores all of the Coen Bros.' movies and the new one is *Fargo*

Interview by DANIEL SCHWEIGER

Think of the threatening scores that Bernard Herrmann composed for Alfred Hitchcock's thrillers, then filter them through the gonzo looking glass of Joel and Ethan Coen. You'd hear lush, orchestral knife strokes mutating with genres to which the Master of Suspense never dreamed of applying his ghoulish irony. But then, it's also doubtful if Herrmann would have conceived of hillbilly yodeling for a white-trash fairy tale, or a soprano shrieking during a screwball comedy's suicide jump.

Over the course of six delightfully cruel and absurd morality fables, no director-composer collaboration has matched the eccentric synergy between Carter Burwell and the Coen Brothers. Beginning with 1984's *Blood Simple*, Joel and Ethan Coen's pictures have evolved from thrilling exercises in style to the subtle, blacker-than-black humor of *Fargo*. Between these oddball murder mysteries, Carter Burwell and the Coen Brothers have created such slices of hyper-reality as *Raising Arizona*, *Miller's Crossing*, *Barton Fink* and *The Hudsucker Proxy*.

Like film-buff Hitchcocks, the juice in the Coens' self-reflective films come from their delight in throwing hapless protagonists into hellish situations. It's been a wonderful arena of pain for Burwell's talents to mature in. Each soundtrack and film are radically different from one another, but each is linked with a melodic, surreal quality that reflects the absurdity of the human condition. Even Burwell's numerous scores to such Hollywood films as *Rob Roy*, *Bad Company*, *Psycho III*, *This Boy's Life* and *It Could Happen to You* reflect an off-kilter sensibility gained from the Coens.

When he turned from rock and roll to film scoring with *Blood Simple*, Carter Burwell used an appropriately cold and haunting collage of synthesizers, percussion and voices, turning the film's Texas setting into a landscape of moral decay. 1987's *Raising Arizona* was the goofball opposite, as Burwell graduated from rhythm pads to yodeling, banjos and bells for a southwestern trailer-park score. 1990's *Miller's Crossing* was another 90-degree change in style for Burwell and the Coen Brothers. For this slow-moving gangster drama set in the 1920's, Burwell showed his ability to score a "real" film with his beautiful use of a full orchestra—most strikingly as it plays under Frank Patterson's vocals for "Danny Boy."

If the Herrmann analogy fits Carter Burwell, then 1991's *Barton Fink* might be considered his version of *The Birds*. Set in a Hollywood hotel just outside of the twilight zone, Burwell played its screenwriter's descent into madness with music that was just shy of being sound design, his melodies barely heard during the brief, abstractionist score. But the composer's orchestral grace returned with a hellzapoppin vengeance for 1994's *The Hudsucker Proxy*. Carter Burwell produced some of his most offbeat and innovative music for the Coens' big, brilliant homage to Preston Sturges. Among the score's many highlights were its majestic love theme, the use of opera singers to represent Orwellian big business, and a montage of Aram Khachaturian tunes during a montage detailing the creation of the hula hoop.

Now *Fargo* gives Carter Burwell and the Coens their most delicious opportunity to torment a luckless anti-hero, in this case a meek Minnesota car salesman named Jerry Lundegaard (Bill Macy). Deep in hock, Jerry comes up with the novel idea of hiring two thugs to kidnap his wife, then to use the ransom to purchase a parking concession. But this is the Coens' universe, where Murphy's Law is taken to its most lunatic extremes, and what starts out as a foolproof plan turns into a series of gruesomely hilarious mistakes. Soon, the virgin snowscapes are littered with plugged state troopers and luckless civilians, with Jerry and his cohorts frantically trying to cover up their escalating body count.

Imagine *Raising Arizona* crossed with *In Cold Blood*, and you'll get the idea of how effortlessly *Fargo* swings between bloody intensity and uncontrollable laughter. In the banality of its violence and the goofiness of its victims, *Fargo* might be the strangest morality fable yet from the Coens. And playing no small part in the deadpan atmosphere of this "true crime" thriller is the deliberately portentous score by Carter Burwell. With its huge orchestra and drum rolls, *Fargo* sounds at times like Bernard Herrmann's theme for *Taxi Driver* ramming into the title music of "America's Most Wanted." It's little wonder that the axe of a Paul Bunyan statue plays like the grim reaper's scythe.

Yet most of the time that Burwell goes orchestral gung-ho, there's only a car driving through a snowstorm, or a guy walking into a cheap motel. It's a brilliant conceit that makes *Fargo*'s score one big gag on film music's power to excite a scene where nothing's happening. But this soundtrack is more than a one-note joke. *Fargo* also has a delicate sound that's particularly eerie against the Minnesota snowscapes and its buried corpses. Burwell also employs Scandinavian melodies, which is fitting for characters who speak with cartoon accents. The overall effect of *Fargo*'s music is pure American Gothic—funny, poetic and downright creepy.

At home in New York where he's happy to escape the grip of Hollywood, Carter Burwell talks about his macabre collaboration with the Coen Brothers.

Daniel Schweiger: What do you think makes you work so well with the Coens?

Carter Burwell: We like cruelty in our humor. When you have someone in the worst possible situation on screen, we like to come up with musical ideas that make the situation even worse. Joel and Ethan's films are very well made, on every level. That encourages me to do my best possible work, because I know my music isn't going to be screwed up. If I go through the trouble to record my score really well, then they won't replace it with a pop song to sell the soundtrack album. That happens in Hollywood, but Joel and Ethan don't work that way. While people have a lot of priorities when they're making films in Hollywood, Joel and Ethan are only endeavoring to make a good movie. They make the right decisions in their priorities, and the first one is that none of us get paid very well! But we get a lot of time to do our work, which makes us all do the best possible job. If I ask for a 16-voice choir, they'll find some way to get it in the score.

DS: How does *Fargo* fit in with the soundtracks you've done for the Coen brothers?

CB: *Fargo* feels like a return to our roots, because it has a lot in common with *Blood Simple* and *Raising Arizona*. The premise is that it's a

"true crime" story, but the story is slim and filled with buffoonery. I thought it would help the humor if I ignored it, so I scored *Fargo* very seriously. The music has a bombastic, film-noir sound. I hope it strikes people that some of *Fargo*'s score is inappropriately large for scenes where very little is going on.

DS: What film-noir scores inspired you for *Fargo*?

CB: I wasn't listening to many scores, but I was thinking of the film-noir tradition of Miklós Rózsa and Dimitri Tiomkin. They used the low end of the wind and brass instruments, and played them with lots of timpani and percussion. That darkened the sound, just as the film frame was darkened in black-and-white movies like *The Killers* and *Force of Evil*. I used the same tonalities with a medium-sized orchestra on *Fargo*.

DS: Do you think comedy is funnier when you play it seriously?

CB: I find that it usually works that way. Comedy is undercut if you put "funny" music next to it. But there are audiences who will watch *Fargo* and not laugh until they're pretty well into it—if they laugh at all. Because of that, I felt like tipping my hand with the score to let people know that they could laugh. But I ended up staying away from that, and kept the music as self-serious as possible.

DS: How did you come up with the idea of using Scandinavian melodies for *Fargo*? They almost sound like Irish music.

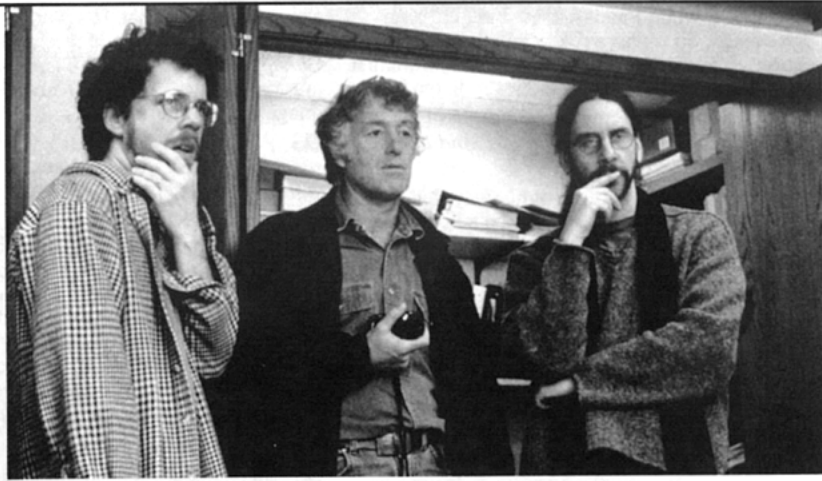
CB: Even before I scored *Fargo*, Joel, Ethan and I knew that we wanted to inject some Scandinavian musical element into the film to help out with the snowy visuals of Minnesota and the characters' dialect. I'd just come off of doing *Rob Roy*, where I spent a lot of time listening to Scottish music. When I started working on *Fargo*, I wanted to investigate Norwegian and Scandinavian music. To many people, *Fargo*'s melodies might seem indistinguishable from Irish music. The Vikings carried a lot of those tunes back and forth, so similar music has been percolating between those countries for hundreds of years. But while the melodies of Ireland and Scandinavia are similar, the main difference is in the way those cultures approach the ornamentation on their melodies. There's a Swedish instrument called the hardanger fiddle, which made the sound I was looking for. Though I didn't use the instrument itself in *Fargo*, our fiddle player figured out how to tune his instrument to make it sound like a hardanger fiddle. *Fargo*'s main theme is an old Scandinavian hymn called "The Lost Sheep." I really enjoyed playing that against Bill Macy's character.

DS: What other things are notable about *Fargo*'s score?

CB: Joel, Ethan and I enjoy the satisfaction of putting characters through especially cruel tortures. I wrote about six minutes of music for the scene where Steve Buscemi tries to collect his kidnapping money. Different aspects of violence are brought out as people are surprised and shot during that sequence, and it was a challenge to keep the music going for that long and always be able to step up the energy with each new antic.

DS: How did you get started as a film composer?

CB: I was studying architecture and animation at Harvard in the late 1970s. There was a recession going on, and all of the architects I knew weren't building anything. So instead of going to graduate school, my friends and I decided that the more appropriate thing to do was go to New York City and start a band. There was a driving punk rock scene going on there, and everyone



Left: Brainerd, Minnesota Police Chief Marge Gunderson (Frances McDormand) with her husband Norm (John Carroll Lynch) in *Fargo*. **Right:** (L-R) Producer/screenwriter Ethan Coen, director of photography Roger Deakins, and director/screenwriter Joel Coen.

was encouraged to get up on stage. I played around for a while, and met a musician named Skip Lievsay, who was doing sound for Joel and Ethan Coen's first movie. Something made Skip think that there was a cinematic quality to my work, and he knew that Joel and Ethan were looking for a composer who would score their picture for virtually nothing. The Coens' producer didn't want them to hire someone who didn't know anything about the process of film composing. But in the end, Joel and Ethan convinced the producer to go with me, and that's how I started working with them on *Blood Simple*.

DS: *Blood Simple* was a very interesting score, especially with its combination of tribal percussion and synthesizers.

CB: I think there's a lot to be said about a person's first score. Elliot Goldenthal showed an amazing imagination with *Drugstore Cowboy*. He wasn't paying any attention to what the film scoring traditions were, and I did the same thing with *Blood Simple*. It benefited from my naiveté. I don't believe I even synchronized the music to the picture; I didn't have the technology to do it, and didn't understand how the process worked. Basically, I would say "this scene is three minutes and 20 seconds long." Then I'd write that much music, and hope it matched with the action. As a result of that freedom, I was able to make the music work entirely on its own, outside of the film. One of my favorite pieces for *Blood Simple* was called "Chain Gang." It had electronic drums, and a synthesizer that sounded like a harmonium. I also put in a recording of an actual chain gang from the 1930s, then played it backwards. You hear these strange voices, practically unintelligible in the background. Since you can't tell what they're saying, or who they are, your brain enters a perplexed state. That's very appropriate for a film like *Blood Simple*.

DS: What was the experience of doing *Psycho III*, which was your first "Hollywood" score?

CB: After *Blood Simple*, I wasn't planning on doing any more film scores. I was supporting myself by doing computer animation, and it was a pleasant surprise when Anthony Perkins looked me up in New York and asked me to score *Psycho III*. I was a huge fan of his, and he offered me an amazing opportunity. *Psycho III* made me realize that there was a career to be had doing film scores.

DS: Did your animation work have anything in common with film scoring?

CB: Both mediums have a great deal in common, because they're structuring time. You have to think in terms of tenths of seconds, and how those timings add up to minutes. Film scoring

and animation require an obsessive amount of patience and dedication.

DS: Raising Arizona was another off-the-wall score. It may have been the first time yodeling was used in a film soundtrack.

CB: Joel and Ethan had much more experience in country music than I did. The yodeling was Joel's idea, and it was perfect for the movie. The melody came from an old cowboy song called "Way Out There," which was previously recorded by Pete Seeger and the Sons of the Pioneers. The yodeler for *Raising Arizona* was an Okie who'd sung on Broadway, while the banjo player was Joel and Ethan's optometrist. Ethan predicted that a lot of people would be calling and offering me farm comedies after *Raising Arizona*. I never knew there was such a genre, but he was right!

DS: Miller's Crossing showed a new, lyrical quality to your music.

CB: When I watched the film without music, it was so emotionally cold that it gave me the chills. Gabriel Byrne's character was calculating the whole time, making sure that the right people would be killed so things came out his way. I thought it would be interesting to write music that played the opposite way, and made it warm, as if behind Byrne's stone-like facade, there's a sappy, poetic Irishman. That music motivates all of his decisions in *Miller's Crossing*, and Joel and Ethan were at first dubious about that approach. They didn't conceive the film that way. Yet they had given *Miller's Crossing* a lush, old-fashioned look that called for orchestral music. Ultimately, Joel and Ethan let me compose my first orchestral score, and it really changed *Miller's Crossing* into something different. That's why those kind of scores are the most fulfilling ones for me to write.

DS: How was it to use an orchestra for the first time?

CB: It was great, because I love being thrown into situations where I don't know what I'm doing. I had three months to write the score for *Miller's Crossing*, which is very unusual for any composer. The most luxurious way to learn about symphonic music is to be given an orchestra to work with. Sonny Kompenek did a great job orchestrating my music, and I credit a lot of what I've learned about orchestration to him.

DS: One of the most memorable things about *Miller's Crossing* is when "Danny Boy" plays during a montage. How did you pick that song?

CB: We tried a lot of different Irish songs, because our initial feeling was that "Danny Boy" was probably too familiar, almost to the point of

seeming clichéd. But after trying quite a number of folk tunes, "Danny Boy" fit the montage best. The version that we listened to had vocals by Frank Patterson, and Ethan went through the trouble to find out where Patterson was living. He's the great Irish tenor of our day, and it so happened that Frank was in New York. He came by, and Joel and Ethan showed him the montage. You never know how people are going to react to their movies. Some people just love them, and some are just appalled by their violence. But Frank really liked *Miller's Crossing*, and thought it would expose a whole new generation to "Danny Boy." Yet we wanted to get as much of an old-fashioned recording as possible. There's all kind of technology that's involved in recording songs for films now. You've got computers reading time-code and putting out metronome "clicks" that the orchestra can follow. But when they recorded songs in Ireland during the 1920s, the orchestra would slow down, or speed up to follow the nuances of the vocalist. So we asked Frank to hit certain actions in the film with his words. When a car exploded, he would remain on a certain note while the conductor and orchestra followed him. We got the montage in only two takes, and that's because of Frank's dedication and his amazing virtuosity as a singer.

DS: Barton Fink had very little music in it.

CB: There's maybe 20 minutes of score in all. The Coens didn't even know if they wanted music in the film, but they changed their minds once they heard the theme I'd written for Barton. It was about four-and-a-half bars long. The melodic part was played at the high end of the piano, while the accompanying lines were very slow, and went in and out of synch with each other. It's extremely simple and deliberate music. It tells you there's something propelling the story forward, but you're at a loss to say what it is. The music hopefully contributes to this relentless working out of a horrible process within the film.

DS: Besides its theme, your score for Barton Fink was almost indecipherable from the sound effects.

CB: Very early on, I knew *Barton Fink* was going to be a collaboration between myself and Skip Lievsay, who was doing the sound design. Usually, you spot the music and sound effects at different sessions. But because we were going to do a sound collage as opposed to a score, Skip and I decided that we should spot it together. He'd say "there's a mosquito here," and I'd give Skip the high frequencies for the mosquito, while I would do the low, droning horns. Skip then created this submarine-like effect that would go through the bathroom pipes. He took the low

frequencies, while I added some banging and high strings. So it was a really enjoyable collaboration. Even though *Barton Fink* is a minimalist score, it's one of my favorite ones to listen to.

DS: You followed Barton Fink with *The Hudsucker Proxy* which is your biggest, and funniest score for the Coen Brothers.

CB: The Coens and I knew right away that *The Hudsucker Proxy* would have to be a big score, one that was just as huge as the production. So I brought in a large orchestra and a choir to make it as big as possible. And while *The Hudsucker Proxy* was a screwball comedy, its score also had to be very romantic. That was a very difficult order to fill, especially since all of the different characters and sets needed themes. There's a sound associated with every room you walk into, particularly in the clock room.

DS: You made terrific use of Aram Khachaturian's "Saber Dance" during *Hudsucker's* hula hoop montage. What inspired you to use his music for a large part of the score?

CB: Khachaturian's compositions are like classical carnival music. He has a really good sense of how to combine odd musical meters, which makes the music tumble forward, almost as if it's going to go out of control. But it never does. It's unusual for classical music to have that kind of energy, and circuses are always quoting Khacha-

turian because of that. His work has a jazzy quality that also bears an odd resemblance to George Gershwin and Nino Rota. That kind of frenetic music plays well against *The Hudsucker Proxy's* image of New York City.

DS: Perhaps the most hilarious moment in your score is when an executive jumps hundreds of stories to his death.

CB: That piece clearly had to be over the top, so I chose music that got bigger and bigger until the executive hit the sidewalk. I kept adding percussion and orchestral elements, along with a choir and solo soprano. We auditioned different opera singers until we found someone with the right combination of hysteria and control. The choral recording sessions were a great deal of fun.

DS: Do you think you have a fairly offbeat approach to scoring films?

CB: Some people entering the industry allow themselves to be intimidated by not knowing what they're doing, and I think that's a terrible mistake. But while naiveté can be a source of new ideas, I can't claim to be so naive anymore, especially after I've done my own orchestrations and conducting for *Fargo*. Now I've been involved in all of the traditional elements of composing music.

DS: How has working with the Coen Brothers

colored Hollywood's perception of you?

CB: I think that my decision to live in New York City had made Hollywood look at me as an eccentric composer. The scores I do for the Coens are diverse and unpredictable, which also makes people think of me as quirky. That's a pretty fair reputation to have. Hopefully it gets in the way of people offering me prosaic movies, and I don't think anyone calls me up wanting a traditional film score. That's great, because I don't want to get those calls, since there are hundreds of composers in Los Angeles who can do traditional scores. I like to think that people seek me out because they want something different. But often that hope is disappointed, because it's not uncommon for those people to get very conservative when they hear my music. They start off wanting a quirky film, and end up wondering how they'll ever make their money back.

DS: Is there life after the Coen Brothers?

CB: If for some reason Joel and Ethan stop making movies, then I might stop composing film scores. It's an enjoyable career, and I like collaborating with many different directors, especially with Michael Caton-Jones on *Rob Roy*. All composers live to do epic films like that, but I wouldn't be doing this at all if it weren't for Joel and Ethan. The Coens aren't afraid to do something different, and I enjoy their cruel spark of irony. •

OBITUARIES by Lukas K.

It is my sad duty to pass on these two, very important film-music deaths to the readers:

Jazz: Jazz in film passed away on January 25, 1996 after a long illness of terminal indifference. The landmark score credited for jazz's birth has long been *A Streetcar Named Desire* in 1951. Jazz reached its peak in the late '50s in the efforts of Elmer Bernstein, Leith Stevens, Gerald Fried and others, the perfect way to depict gangsters, deviants and the seedy side of life. Through the 1960s it survived brilliantly in the pop-adjusted forms of John Barry, Henry Mancini, Lalo Schiffrin and Jerry Fielding, highly prevalent in television—a form of music flexible and powerful even with a small orchestra, but lending itself beautifully to background music. It breathed its last breath as '70s funk in blaxploitation movies and any cop TV show until 1982. Alas, with the disco dance music craze of the late '70s and the subsequent electrifying of pop music in the '80s, jazz became not very cool at all, and as identifiable with criminals as Mary Poppins. Indeed, the only people who still seem to listen to jazz are those who play it. Jazz is survived in film by its bastard children: the period film, the jazz-musician film, the retro parody (see *The Naked Gun*), and anything requiring a trumpet solo by Mark Isham or Terence Blanchard.

Atonality: Atonal music died in captivity on March 12, 1996 at the Horror Film Penitentiary for Inherently Scary Music. Atonality in twelve-tone form is believed to have been introduced by Leonard Rosenman in *East of Eden* in 1955; atonality in general reigned throughout the 1960s and 1970s

in the music of Alex North, Jerry Goldsmith, Jerry Fielding and others. The dramatic possibilities for music not in a tonal center, and therefore not carrying the baggage of traditional harmony, were enormous. Almost all film composers over the years relied on a sort of bitonal blurring between atonal and tonal forms for suspense and drama, particularly Bernard Herrmann. Atonality, like jazz, fell out of favor in the 1980s when competing impulses for pop music or traditional, tonal symphonic scores left it with no place to go. The end was near when, at a 1993 across-the-board gathering of film composers, newcomers Hans Zimmer, James Newton Howard and their respective protégés realized with great embarrassment that none of them knew how to write it anymore. ("I do," piped up New York-based Elliot Goldenthal, but no one seemed to listen or care.) Various conservatory-trained television composers lied about having any knowledge of atonality, for fear of never working again. A visiting studio executive was overheard as follows: "We understand the crisis you are facing but would prefer you to continue to characterize stress and action with percussion rather than any coherently pitch-centered music. We will even foot the bill for enormous 100-plus piece orchestras so you can disguise your inabilities. We figure that since none of the characters in our movies would be familiar with atonal music, and since certainly none of the audience members are, it would be inappropriate for any of you to utilize it in our pictures." He added that nobody can tell the difference anyway. Atonality's funeral was a small, private ceremony attended only by family, close friends, and the mourning Christopher Young, who had to be restrained from unearthing the corpse. Said Jerry Goldsmith, "We had some good times together."

APOLLO 13 ON CD: "THE REAL THING"

by Rudy Koppl

Last year after seeing *Apollo 13* I ran out to buy the soundtrack on MCA. Much to my dismay I actually found *some* soundtrack music by James Horner in-between James Brown, Walter Cronkite, Tom Hanks, Hank Williams, exploding sound effects, etc. Collectors everywhere have found it a pain to delete this material with CD programming to hear the score.

Some months later, I walked into my local shop and saw the "Special Edition Dolby Surround Sound Ultimate Master Gold Disc" version. "Great!" I said, "finally the score is here." After examining the CD I realized that the same pop songs, talking and effects were on this CD as well. Thinking it couldn't be any worse than the first version I bought it as well. When I put it on I couldn't believe my ears: there was even *more* dialogue and FX!

Soon after I heard of a promo made by MCA of score music only. It was produced for radio

stations and even had extra music on it. I understand only 500 copies were made, so *let the collector battle begin!* In the Oct. 1995 FSM (page 7) you can see an ad looking for the promo, with a collector willing to pay \$200. However, now I hear that someone on the Internet could hardly give his promo copy away. What happened?

Somewhere along the way somebody who had the promo version counterfeited it and released it to specialty shops. At least three well-known dealers have it, priced between a criminal \$45 to \$69.95. Someone I know got the boot and examined it. The cover is black and white, exactly like the original promo, and the disc is silver with the *Apollo 13* logo printed on it. I couldn't believe this was a fake. Even one of the specialty shops who had it thought it was real. The sound quality was excellent, no doubt a digital-to-digital dub.

Two weeks ago a funny thing happened at a used CD shop: I found a black-and-white promo of *Apollo 13* for only \$7. Next stop, my friend's house, where we compared the two discs. Here's what we found:

1) The black-and-white artwork and photo are darker on the boot.

2) On the bottom edge of the disc, the writing is different:

Boot: Motion Picture Artwork and Artwork Title © 1995 Universal City Studios, Inc. Promotional CD Only - Not for Sale.

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3) On the middle part of the disc the writing is different:

Boot: 201604-2 (only one number is on there).

Original: MCA3P-3432 A50609Ma (this is on one end), MFG BY UNI (this is across from the above number). This last "MFG BY UNI" (manufacturing by UNI, MCA's distributor) is also on the first, regular-release *Apollo 13* CD.

Good luck to collectors in finding "the real thing." •

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David Shire's *THE TAKING OF PELHAM ONE TWO THREE*

Interview/Analysis by DOUG ADAMS

In 1974 composer David Shire was faced with a unique set of problems: how do you score a film starring a noisy subway train, musically represent modern-day New York, and dramatically underpin a narrative about four terrorists? The source of these problems was Joseph Sargent's *The Taking of Pelham One Two Three*. In this film four terrorists, led by Robert Shaw, take a New York subway train (Pelham 1-2-3, i.e. the train leaving Pelham at 1:23PM) and its passengers hostage for a one-million dollar ransom. A wise-cracking Walter Matthau is the brains behind the operation to recover the train and its contents. To complicate matters the terrorists threaten to begin shooting hostages until their ransom is delivered. Eventually, Matthau and the police free the passengers, capture the terrorists, and recover Pelham and the ransom money while the film comments, sometimes tongue-in-cheek, on race relations, leadership problems, and generally bad attitudes in New York City. The picture was produced by Gabriel Katzka and Edgar J. Scherick, and it was Scherick who brought David Shire onto the project.

The Twelve-Tone Approach

Shire's score has intrigued listeners over the years partially because of its unconventional use of the twelve-tone system of composition. [See the "Twelve-Tone Primer" at the end of this article if you're going, "huh?" -LK] However, this was not Shire's initial concept. During the spotting session it had been decided that the approach to the score would be "New York jazz-oriented, hard-edged, all these fairly obvious things that a picture like that would call for," in the composer's own words. So, Shire set out to find a dissonant style of jazz which he felt was evocative of New York. "I was going crazy trying to find the right sound. I knew what I was looking for, but my improvisations were not coalescing into something solid. I would get in the ballpark, but the material would not spin on coherently, and I kept feeling that there was a more consistent and less arbitrary way to get a feeling of organized chaos, my basic image for contemporary New York, in the music."

Shire looked back to his studies with composer Paul Glass (*Bunny Lake is Missing*). "He pointed out to me that in twelve-tone music, which I had learned to write bad examples of like everyone else in music classes, you could devise a row to give you whatever sound you want. I think he pointed out that the reason that Berg's twelve-tone music is so much more immediate and emotional than Schoenberg's or Webern's is that often the row that Berg picks to work with will have built into it a harmonic flavor that makes it more accessible. And in truth, you play three diminished chords end-to-end and that's a twelve-tone row, or the four augmented chords, or a chromatic scale, or the two whole-tone scales.

"I remember that I was spending an inordinate amount of time, much more than I usually do, trying to find the right approach and was getting pretty panicky about it, because I had to go back to New York and play them some stuff. When time had almost run out I started playing around with rows and I don't know if I stumbled on it or if it was a combination of both the left brain and the right brain working together. A lot of these

things are. You're telling yourself rationally what you need, but at the same time your fingers are doing the walking on the keys and you're trying to get the two brains to work together.

"The row that I composed [example one] is made up only of sevenths (major sevenths or minor seconds) and minor thirds (minor thirds or major sixths). Another thing Paul [Glass] had said was, 'It's interesting sometimes to analyze the interval structure of rows.' And I think it was the knowledge of progressive jazz, in which I had had a lot of immersion in college, [that showed me] that those particular intervals are generally the intervals that give jazz harmonies their characteristic flavor: the major sevenths and the ambiguity of the major and minor third. I just played around a bit until I found a way that all twelve notes were used, keeping the interval structure consistent, and just playing it end to end I had a theme... I noticed very quickly that however I used [the row] the sound I wanted was built right into it. So, it was a real 'eureka' moment!"

Motivic Material

With his original row in hand Shire worked out the chart of all its 48 permutations (inversions, retrogrades and transpositions) and began to create the motivic material for the film. All of the film's main motifs (save for one) are generated in the main title cue, which functions almost like an overture to the score. The main theme is the original row played end-to-end [example two] phrased as four groups of three pitches each, with occasional repetitions for rhythmic and melodic interest. Yet, while the unaltered row provides the film with its main theme, the first notes of the score, the bass notes, interestingly enough, are not generated through the twelve-tone system. (Such a bass line would be technically forbidden in a true twelve-tone piece.)

As the main titles come up, bass saxophone, bass trombone, tuba, timpani, string basses, and Fender bass begin a two-note bass line [example three] which will become possibly the motive most heard throughout the score. The two pitches (B-flat and D-flat) are not derived from any of the tone rows; however, they are constructed so that they still fit into the overall scheme of things. B-flat and D-flat are a minor third apart, so the interval structure is consistent with the rows (and hence, the jazz-funk sound) and the two pitches create a quasi-tonality of B-flat minor. In the main titles the original row enters (in the trumpets and first and second trombones) over this bass line beginning with the pitches A, C, and B. This immediately creates another quasi-tonality, this time of A minor. The keys of B-flat minor and A minor are a minor second apart—again, one of the intervalic building blocks of the original row. So, in Shire's words, "that interval structure permeates it all."

Also used is a series of four chords, three pitches each, in the trumpets and first and second trombones [example four], derived from the first row. These chords are created by taking the four three-note groupings of example one [a, b, c, d] and stacking each into a chord (i.e. chord one is A, B, and C, chord two is Bb, C#, and D, etc.).

Example five is the first motive not based on the original row. This material, first heard in soprano and then tenor saxophone, is instead the row's retrograde inversion played end-to-end. (The



three pick-up notes are derived from the original row; the retrograde inversion begins in the first full bar.)

Examples six and seven are based on the two hexachords (series of six notes) apparent in the original row. Example six is a line heard in the trombones and cello (with the playing instruction "bark" in the score) which is based on the second half of the row arranged into parallel minor thirds ascending chromatically. Example seven is a short obbligato figure based on the first half of the row. It appears in the main title first in the piano and electric piano, then in four unison soprano saxes (one of which is electric).

Example eight is the only figure in the score derived from the tone row which does not appear in the main title. It is also comprised of the first six notes of the first row and exists in two variations [a, b]. This figure is often associated with the tension created by the hostage situation.

Breaking the System

While the bass line is the only main motif that does not follow the rules of twelve-tone music, there are several non-motivic areas of the score which also break the system. Shire says, "Once creating a system I'm pretty free about breaking it if my ear tells me it should do something else. The thing about this system is to use it while it's helpful and if it starts becoming a straightjacket, chuck it. Composers use all kinds of [methods] to get to what they want to get to. There's never been a score where I could just use [the twelve-tone method] whole-sale, but it's been very useful in particular situations."

At one point in the film the authorities have to collate and deliver the ransom money to the terrorists before the hostage shootings begin. As the clock runs down and the police and bank workers go into high gear, the music takes the main narrative voice of the film as the "Money Montage" begins. Here Shire breaks free of the twelve-tone "straightjacket" by setting up a series of motifs which are unique to the montage cues ("Money Montage I," "Money Montage II"; in the film "Money Montage II" deceptively appears to be two cues), yet still blend nicely with the rest of the score. These cues are almost entirely non-twelve-tone music. Several of the main motifs



show up in the "Money Montage," but the majority of the material is brand new. Example nine generally appears in the low brass or saxes and is based melodically on the rows, but is not directly associated with them. Notice, however, that it is built off of the same intervals as the rows are. Example ten is a series of parallel major chords (in piano and/or brass) which are usually accompanied by example nine as well as variations of the bass line (example three) and dissonant tone clusters (examples 11a and 11b). A third cue, "The Money Express," was composed and recorded but eventually cut from the end of the montage when the producers felt the sound effects supported the scene better. This exciting and lengthy cue underscored police cars racing down busy Manhattan streets with the money, and consisted of material expanded from the first two montage cues, new variations on main motifs, and several new accompanying figures.

During the end titles another fascinating variant occurs as the twelve-tone technique is abandoned, but the main row is still used. Shire relates the following story: "The end titles were supposed to be a couple minutes long and I had pretty much just done a come sopra [repetition] of the main title. At the very last minute, I think the day before the recording session, they called and said that the end title was going to be a minute longer... I was discussing it with my first wife, Talia Shire, who has a pretty good ear. I was saying at dinner, 'What am I going to do to get another minute out of this without some dumb repetition?' She said, 'Well, the piece you have kind of suggests New York the way it is with all of that crime and confusion and chaos and noise. Why don't you make the last minute about the New York that we all loved and hoped would be there when we finally got there? You know, the glamorous kind of sophisticated New York of years past.' So, with that in mind I played around for a few minutes and realized that I could take the row and harmonize it so that it would make sense consonantly—like a sophisticated piece of big band cocktail music. And that's what it is—the theme suddenly just gets reharmonized so it's a twelve-tone melody with a tonal backing."

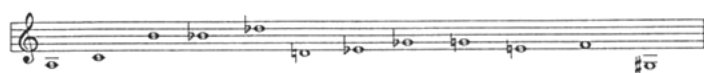
The Ensemble

Far before Shire worried about whether each cue should be twelve-tone or not he faced the much more basic problem of how to make the music heard at all. Instead of leaving the problem to the mixing boards Shire built the solution into the score itself by way of orchestration. Shire says, "I realized early on that I was going to be fighting a subway train which is about the loudest thing you can fight other, maybe, than a cattle stampede which I had been doing a lot of on *The Virginian*, which was the first show I did out here. I learned quickly that a composer has no chance against a cattle stampede. [laughs] Forget about details!

"I decided to be as practical as I could about my approach to scoring a subway train. So, I forgot about violins... there are celli and basses, but not high strings... I determined that the main chance I had was to go under the train or above it. If you use a fat bass ostinato with a lot of instruments on it you'd hear that below the train. And high trumpet doubled with piccolos an octave higher and things like that would cut through on top."

The resulting ensemble resembles a beefed-up big band: Woodwinds such as flutes, clarinets (B-flat and E-flat), and saxes (soprano, electric soprano, alto, electric alto, tenor, baritone, and bass); a brass section of trumpets (sometimes flugel horn), French horns, trombones (two tenors and a bass), and tuba; string section consisting of celli and basses; and a rhythm section of piano, electric piano, electric guitar, Fender bass, and percussion.

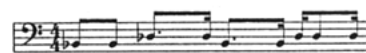
The three-man percussion section featured the unique combination of two drum-set players and a percussionist. "We had both Shelly Manne [who also played on Bernstein's *The Man with the Golden Arm*] and Larry Bun-



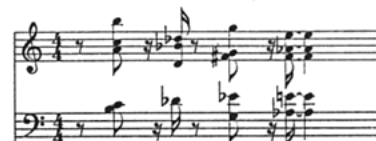
EXAMPLE ONE - THE ROW



EXAMPLE TWO - MAIN THEME



EXAMPLE THREE - BASS LINE



EXAMPLE FOUR - CHORDS



EXAMPLE FIVE - RETROGRADE INVERSION



EXAMPLE SIX - TROMBONE AND CELLO LINE



EXAMPLE SEVEN - OBLIGATO FIGURE



EXAMPLE EIGHT - PIANO FIGURE



EXAMPLE NINE - MONTAGE MOTIF



EXAMPLE TEN - MONTAGE MOTIF



EXAMPLE ELEVEN - MONTAGE MOTIFS

PELHAM MUSICAL EXAMPLES

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ker because another part of this contemporary New York collage was the rhythmic mix. So, one of them was playing rock and the other one jazz to get an interlocking two-drummer thing." A third percussionist was on hand to help with Latin and ethnic flavor instruments. Again, the ethnic mix is very present here as such instruments as the African axatse, log drums, and marimba, the South American cabasa and claves, and the North Indian tabla are utilized. Even the electric guitar becomes a percussion instrument in several cues where it is marked "choked, cutting non-tonal rhythm effect—not *Shaft*-like."

The Score and the Film

Up until this point most of the discussion has centered around the musical merits of Shire's score, but the bottom line is that it must function in the film for which it was meant. Fortunately, it does, and in spades. One of the keys to *Pelham's* success as a score lies in its perfect matching of the film's attitude. The picture is a combination of life-or-death drama, social commentary, humor and wit. Complex interweaving story lines are punctuated with humorous quips and comments creating a blend of distinctly different styles of entertainment. What better musical setting could occur than Shire's blend of high art (twelve-tone) and urban (jazz/rock/funk/Latin) musics? Shire says, "There's a humor in the fabric of the picture itself and I always try to pick that up where I can. That's one of the things I liked about the movie—that it had that humorous kind of wise-cracking edge. I couldn't help but be responsive to that."

Many scores gain their cohesion by filling the film with a series of almost interchangeable cues. Shire's cues for *Pelham* all sound as if they're cut from the same cloth, but the breadth of styles covered in such a thinly scored film is remarkable. The main titles are a kind of '70s funk, the cues under the terrorists are filled with classical, almost pointillistic scoring, the "Money Montage" cues have a jazz/rock feel, and even big band swing shows up in another unused cue entitled "Dolowitz Takes a Look."

The Finished Product

Interestingly, Shire never even told the producers about his score's origins until after the fact. "If you were a producer and the composer for your mainstream movie said, 'I'm thinking of doing a twelve-tone score,' he'd probably fire you because his idea of twelve-tone music would be, like most everyone's is when you just mention it: cold, something that sounds very academic.... The score has to speak for itself, obviously, and whatever methods you use to get to it is your own business. It's interesting for musicians and other composers after the fact, and I'm sure that I mentioned it to [the producers] when it was all done and I knew that they loved the score, but it probably made very little difference to a non-musician. If it sounds bad, no one cares what method you used. [laughs] I think that's important to emphasize a little bit, in case reading this gets anyone to go off and write bad twelve-tone scores."

Compositional methods aside, *The Taking of Pelham One Two Three* is a terrific score in a style in which the composer hopes to work again. No commercial release of the score was ever made [see p.2 for a Truly Special Important Announcement! -LK] but the film is available on VHS and letterboxed laserdisc.

Doug Adams would like to thank Greg Wood for the music preparation and David Shire for his time, materials, interest, and support! Doug can be reached at 18624 Marshfield, Homewood IL 60430; E-mail: isdjcad@aol.com.

A Twelve-Tone Primer

Trichords. Tone rows. Retrogrades. Hexachords. Inversions. Twelve-tone music can often seem like an indecipherable code of musical jargon designed to keep an uneducated public at bay. In reality, however, this music can become much more approachable with explanation. Twelve-tone music was pioneered by Arnold Schoenberg during the 1920s. The idea behind it was to create a system of organizing pitches where no one pitch sounds more important than the others. (In tonal music the idea of hitting the "right" note is akin to its being a more important pitch.)

A composer writes a twelve-tone piece by first choosing a tone row. A tone row contains all twelve chromatic pitches without any being repeated. As *Pelham* shows, however, the order of the pitches is very important to the resulting row's sound. From the original row three more rows are derived: the retrograde (the original row backwards), the inversion (the original row "upside down," i.e. what once went down five half-steps now goes up five half-steps, and vice versa), and the retrograde inversion (the inversion row backwards). Each of these four rows can then be transposed so as to begin on each of the twelve chromatic pitches. A total of 48 rows (four rows in twelve places each) is achieved.

To write his music, the composer chooses a row and decides how he'll work with it. (For the sake of this discussion we'll assume we're only dealing with one voice.) He can use all twelve pitches together, or divide it into smaller sections such as two hexachords (groups of six notes), three tetrachords (groups of four notes), or four trichords (groups of three notes). Whatever his choice, he begins to compose using his group of notes. Once a pitch has been stated and left (meaning the next successive pitch has been sounded), that pitch may not be returned to until all pitches in the group have been used. To clarify, in Shire's *Pelham* row [example one, last page] the original A may be stated as many times as desired, but after the following C has been stated, the A may not be restated until all other pitches have been used. (We remember that Shire's *Pelham* is not strictly a twelve-tone score, and frequently breaks the system.)

When multiple voices are used composers will often have different rows, or sections of rows, opposing each other in the music. When this occurs no single pitch may occur simultaneously in different voices, because this would cause that pitch to sound more "important" than the surrounding ones. A composer is free, however, to use a pitch in any register—the A does not always have to sound in the same place, it can be an octave higher or lower, or two octaves, etc.

Other film scores making use of twelve-tone techniques include Leonard Rosenman's pioneering *Cobweb* and *East of Eden*, from 1955—*Cobweb* is all twelve-tone, and *East of Eden* features twelve-tone music in selected places. Jerry Goldsmith made use of serial music in many of his scores of the 1960s and 1970s, such as *Planet of the Apes* and *The Omen*; Jerry Fielding was also a proponent of it in films like *Straw Dogs* (1971). (Serial music is a larger style of composition into which twelve-tone music falls. Twelve-tone music is serial music that specifically uses all twelve pitches, but a non-twelve-tone serial piece could just use a seven-note row, or a five-note row, with the same restrictions and guidelines of inversion, retrograde, etc.)

This is, obviously, a highly glossed-over view of twelve-tone composition, but it will hopefully shed some light on this highly misunderstood music.

-Doug & Lukas

CONCERT REVIEW by KYLE RENICK

For three days in October, film music took center stage in the cultural life of New York, and the results were nothing less than thrilling. Conductor John Mauceri made his New York Philharmonic debut with a program of Korngold and Rózsa entitled "Symphonic Cinema: Emigré Composers in Hollywood." It was not the first time film music had been heard in Lincoln Center; nor was it the first time the Philharmonic has played film music. But the program was a milestone acknowledgment of the importance of film music: from the program cover featuring *The Adventures of Robin Hood*, to the display of Korngold and Rózsa memorabilia in the Bruno Walter Gallery of Avery Fisher Hall, such as Korngold's *Robin Hood* contract and Rózsa's *Ben-Hur* Oscar, to the excellent program notes by the publications editor for the San Francisco Symphony, to the memorable concert itself.

The concert's first half was devoted to Korngold, the second to Rózsa. First was the American premiere of Korngold's "Symphonic Serenade," a demanding piece written for strings in 1950. The Philharmonic's usually excellent strings had some difficulties with precision and intonation at the first performance but played much better the second evening. This was followed by two selections from *The Adventures of Robin Hood* (1938): "The Archery Contest" and "The Sword Fight Finale." Particularly novel was the choice to feature the music and relegate the film clips to accompanying status, with the dialogue often indistinct. But what glorious music, and how beautifully played it was, and how joyfully the audience reacted after the thorny textures and sounds of the "Symphonic Serenade."

The second half of the concert started with Rózsa's 1933 "Theme, Variations and Finale," which Bruno Walter was scheduled to conduct at Carnegie Hall in 1943 when sudden illness resulted in the young Leonard Bernstein taking the podium instead, making his famous debut with the New York Philharmonic. It is sobering to note that such pieces were part of mainstream symphonic concert music once upon a time, just as it is depressing to recall that Korngold had been declared a genius by Gustav Mahler and ranked in greatness with Arnold Schoenberg by Viennese cognoscenti.

Next came "The Ballroom Scene" from *Madame Bovary* (1949) with Rózsa's famous waltz for Jennifer Jones and Louis Jourdan. There are few better examples of Rózsa's genius for encapsulating the emotional weight of a scene while enhancing its dramatic flow.

The concert concluded gloriously with three selections from Rózsa's masterpiece *Ben-Hur* (1959), accompanied by an anamorphically correct widescreen image: "Fanfare and March of the Charioteers," "The Nativity" and "Crossing the Desert." It is impossible to describe the visceral excitement of the charioteers' march played by a world-class symphony orchestra while the image is played on a screen spanning the entire width of Avery Fisher Hall. One could feel a palpable but irresistible wave of emotion throughout the hall at the moment Charlton Heston looks up into the face of the man offering him life-giving water while we hear a theme described by the annotator as "three falling notes and one that rises." The audience roared its approval, and noticeably pleased conductor Mauceri acknowledged our enthusiasm by playing as an encore a brief suite from Max Steiner's *Gone with the Wind* (1939), concluding with the accompanying film clip of Scarlett O'Hara's vow at the end of the film's first half. It is to be hoped that there will be many more such concerts in the future.

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SCORE



RATINGS:

- 5 best
- 4 really good
- 3 average
- 2 getting bad
- 1 protégé score

El Cid (1961) • MIKLÓS RÓZSA. Koch 3-7340-2-H1. 15 tracks - 65:52 • If, like me, you're one of those people who think that Charles Gerhardt's RCA Classic Film Scores series didn't go on long enough, this CD will be an instant cornerstone of your collection. James Sedares and the New Zealand Symphony Orchestra yield nothing to Gerhardt and the National Philharmonic Orchestra, and Koch's production values are as high as RCA Victor's. Nothing has been spared, not even a chorus (the New Zealand Youth Choir) and an organ (played by Tamra Saylor Fine) in the final cue. One important difference between Sedares's and Gerhardt's approaches is that the former conductor, at least in this score, uses not a suite format, but cues. The average length of these cues, however, is three to four minutes, and the longest two last for longer than eight, which gives us plenty of time to wallow. Rózsa's music was prepared for this recording by Jeff Atmajian, Christopher Palmer and Patrick Russ. With both Palmer and Rózsa recently deceased, this recording is a fitting tribute to their life-work. Anthony Mann's 1961 epic might not be a masterpiece, but Rózsa's epic, romantic orchestral score unquestionably is. The composer himself referred to it as his "last major film score." It recaptures the melodic strength, drama, and craftsmanship that made his film work from the '40s and early '50s so memorable. Rózsa studied early Spanish music in preparation for *El Cid*, and the result is a score that is faithful to the story's historical milieu without being a slave to it. Hispanic atmosphere is everywhere; Hispanic clichés are gratifyingly absent. Splendid engineering and documentation add to the attractiveness of this release. This is the kind of music that got me interested in film music in the first place. It's hard to imagine it being done better. **5**

-Raymond Tuttle

Following the smashing success of *Ben-Hur*, Samuel Bronston released *El Cid* in an attempt to cash-in on the trend of the epic genre. And he did, with the stuff that legends are made of, the tale of Spain's legendary hero of the 12th century, better known as El Cid (the Lord). Charlton Heston was perfectly cast in the lead, as was Sophia Loren as the beautiful Donna Chimene. From the rousing "Overture," to the unforgettable scene where the supposedly immortal Cid rides into legend on the beach at Valencia, Rózsa carries us across medieval Spain and this story of love, betrayal, honor, courage and selfless loyalty. The score is faithfully represented on this disc, and there are several new pieces, among them: three bands of the Palace music, "Courage and Honor," and "Coronation" (one of my favorites, previously recorded on a Varese album). Other parts have been expanded (the "Love Scene" for example) and the inclusion of the choir in "Legend and Epilogue" is a nice touch. *El Cid* is one of Dr. Rózsa's finest historical scores. No droning synths or tacky new age; if only today's composers would have the guts to score films like this (*First Knight* came close). From the lilting Palace music, to the stirring trumpet fanfares of the Spanish nobility, and the rousing El Cid march, Rózsa's music plunges us into the sweeping, romantic adventure. He captures the darkness and triumph of Rodrigo and Chimene in one of his most touching and poignant love themes. A crowning achievement, and a fitting tribute by James Sedares and the New Zealand Symphony. **5**

-Ronald Mosteller

See the Mail Bag for some criticism of this new release.

The Epic Film Music of Miklós Rózsa • Silva America SSD 1056. 17 tracks - 72:13 • This collection of works by the late Miklós Rózsa compares favorably with Silva Screen's earlier Jerome Moross compilation, with a vibrant orchestral performance led by conductor Kenneth Alwyn. The album starts off in spectacular fashion with five minutes of Rózsa's long-overlooked *Golden Voyage of Sinbad* score, including its gorgeously exotic, Easternized title theme and the wildly kinetic fight with the six-armed Kali, one of the most striking examples of Rózsa's genius at rhythmic invention. Although Rózsa's music for sword-and-sandal epics like *Ben-Hur*, *El Cid*, *Sodom and Gomorrah*, *Quo Vadis?* and *King of Kings* has been recorded and re-recorded ad nauseam, Alwyn and album producer Nic Raine take special care to bring a new twist to many of the old saws reproduced here, bringing Rózsa's rich choral arrangements back into the openings of *King of Kings* and the Gregorian chant-like *Quo Vadis?*, as well as his inspired setting of the Lord's Prayer from *King of Kings*, which is so uplifting it can almost get an old agnostic like me down on my knees. Also included is music from films that don't feature chariot races or gladiatorial combat like *Beau Brummel*, which follows its dandified hero from greatness to an ignominious death, the proudly nautical *All the Brothers Were Valiant*, and a "psychological" waltz from *Madame Bovary*. For Rózsa fans, this includes enough previously unavailable music and intriguing variations on the usual Roman March #34-type presentation to make it well worth purchasing, while those unfamiliar with the composer's work will find it a terrific introduction to his unmatched epic sound. **3 1/2**

-Jeff Bond

The Classic Film Music of John Barry: Volume Two • Silva America SSD 1055. 16 tracks - 78:07 • Silva's second volume of John Barry music is an improvement on the first, with more assured orchestral performances under longtime Barry associate Nic Raine and some remarkably authentic reproductions of Barry's '60s style in takes on *The Ipcress File*, *The Knack* and a suite from the retro-western *Monte Walsh*. In fact, there's plenty of hard-to-find material, from the opening suite from the Tom Selleck vehicle *High Road to China* to Disney's *The Black Hole* and the historical drama *Mary, Queen of Scots*. It's fascinating to hear the contrast between the quirky sound of *The Ipcress File*, with its darting, slippery flutes, sneaky rhythms and cymbal, and contemporary Barry efforts like *The Scarlet Letter* and *Cry the Beloved Country*, where his style has been streamlined down to just the familiar, tide-like undulating bass line and haunting, extended melody that makes everything he does now sound like *Dances with Wolves*. The current work is still lovely, and there's plenty of variety in the older stuff, from the quirky theme and percussive, Bond-like suspense cues of *Monte Walsh* and the Spanish-cum-classical style of the *Deadfall* suite, to the theme to *The Black Hole* with its maddening string and organ rhythm and Barry's fanfare from the same film, a rare case of the composer trying to shoehorn his style into a genre (the Williams/Korngold-style space epic) for which it's plainly unsuited. Other highlights include the questing rhythms of the *Mary, Queen of Scots* suite featuring Barry's beautiful, timeless "Mary's Theme," the delicate opening to *The Appointment*, and the harpsichord-accented waltz from *The Wrong Box*, similar to the love theme for another period farce, Mancini's *The Great Race*.

The overall consistency of Barry's style over the years makes him the perfect composer for this kind of wide-ranging presentation; even the earlier works are clearly in the Barry mode and mix in perfectly with the more recent material for an unusually coherent and enjoyable listen despite the length of this CD. **4**

-Jeff Bond

I really enjoyed this album—an eclectic mix of some of Barry's best over the years, showcasing his big Out of Africa sound as just a facet of his talent, and not the only one (the problem with Moviola). Monte Walsh and Deadfall are great, I'm a sucker for The Dove and Walkabout, and while it's still not the original recordings... well, I'm sure there are a thousand ways to screw up The Ipcress File, and if Silva has avoided 999 of them, they're way ahead of the game. **4**

-LK

House of Frankenstein (1944) • HANS J. SALTER, PAUL DESSAU. Marco Polo 8.223748. 35 tracks - 55:26 • It lives again! Conductor William Stromberg and John Morgan, along with the Moscow Symphony Orchestra, deserve an award for their painstaking reconstruction of Hans Salter and Paul Dessau's ram-bunctious, atmospheric horror score for the swan song of the Universal monster movie, an all-star ghoul-fest featuring the Frankenstein monster (Glenn Strange), Wolf Man (Lon Chaney, Jr.), Count Dracula (John Carradine), and a pathetic hunchback (J. Carrol Naish) gathered together by the sinister Dr. Neumann (Boris Karloff). Working under incredible time and budgetary restraints, Salter and Dessau produced a vibrant score that mixes old-fashioned scares (with everything from creepy pipe organ motifs to gypsy music) with some remarkably forward-thinking dissonance (apparently the members of the Moscow Symphony took the piece for a modern composition). This music has some of the crazy energy and vibrancy of Carl Stalling's old cartoon scores, and it works just as hard to produce chills and thrills as Stalling did to get laughs: a beautifully produced album that presents the score almost in its entirety, along with a sweeping version of the old Universal Studios signature theme. **4 1/2**

-Jeff Bond

The Monster Music of Hans J. Salter and Frank Skinner. Marco Polo 8.223747. 25 tracks - 75:34 • Incorporating cues from the scores from Frank Skinner's *Son of Frankenstein*, and Skinner and Salter's *The Invisible Man Returns* and *The Wolf Man*, this CD makes a strong argument for the two composer's inclusion in the ranks of great Hollywood Golden Age composers. *Son of Frankenstein* is a feverish high-tension romp, opening with a memorably portentous, powerful title cue and moving through various creepy suspense passages before ending in a thrilling assault of jackhammer brass hits as Skinner lays Karloff to rest as the monster for the last time. The programmer sequel *The Invisible Man Returns* is scored as a tragic romance, with a gorgeous, melancholy title melody that's worthy of Korngold and paints every scene in the film with the regret and loneliness of its invisible anti-hero. Finally, *The Wolf Man* is all grim foreboding, suiting Lon Chaney Jr.'s cursed lycanthrope, Larry Talbot: check out the final cues in this score, which feature a surprise cameo appearance by Danny Elfman's original *Batman* theme. This is a labor of love from Marco Polo, once again proving that it's never too late for a great film score to get a royal presentation on CD. **5**

-Jeff Bond

Angels & Insects • ALEXANDER BALANESCU. Mute CDSTUMM147. 22 tracks - 49:08 • 99 out of 100 participants in a blindfolded listening test identified this score as the work of Michael Nyman; the hundredth participant was Alexander Balanescu. This should come as no surprise: Romanian-born Balanescu has worked on Nyman's film score projects, and his self-named string quartet, the latest in a series of Kronos Quartet clones, has recorded Nyman's concert music. Actually, Balanescu's score is more impressive than Nyman's last outing, *Carrington*, which moved

within a narrow emotional range. Balanescu builds his score around a sequence of two-note sobbing figures, which harmonically owes more to Herrmann than to Nyman, although I can imagine the blunt words that Benny would have had for Balanescu's post-minimalist mill... or is that millstone? Mill or millstone, Balanescu's score is no milestone, but its elegant wistfulness is an agreeable way to spend 50 minutes. There are some curdled variations on 19th century waltz styles, and a neoclassical track called "William Summoned" that sticks its toes into Igor Stravinsky's *Dumbarton Oaks* concerto. One of these days, someone will shoot a parody of this genre of film scores (and films) in which one of the characters, impeccably dressed and psychologically disturbed, will turn to the camera in the middle of the obligatory ball scene and say, "Dear me, I think the orchestra's stuck!" Performances are by the Balanescu Quartet and the "Luminitza Chamber Orchestra"—a pick-up group, I suspect, because the Quartet's last CD was titled *Luminitza*. (And it's a howler, given Alexander Balanescu's Lugosi-esque chants about revolution and Mom.) 3 —Raymond Tuttle

The City of Lost Children • ANGELO BADALAMENTI. Point Music 314 532 047-2. 16 tracks - 52:37 • In spite of hype from director Terry Gilliam (who, judging from his latest effort, knows an overstimulated movie when he sees one), French filmmakers Jeunet and Caro's *The City of Lost Children* didn't hang around in the art theaters for very long. Will the soundtrack album disappear that quickly? (Or rather, will it languish in the cut-out bins until the time when CDs are replaced with silicon chips?) Not if I can help it.

Of course many film scores flop around like fish on dry land when separated from the film's images. In the case of *The City of Lost Children*, the opposite is true. Badalamenti's score makes an even deeper impression when freed from the film's endless visual assaults. There are three main themes: a sinister organ-grinder's tune, a melody titled "Who Will Take My Dreams Away?" that eventually is sung over the end credits by Marianne Mournful... uh, I mean *Faithful*, and a "Main Title," whose drooping harmonies and divided strings recalls Bernard Herrmann's *Vertigo*. As is often the case, once you've heard the main themes—at least the composer gives us three of them here—be prepared to hear them again and again. Actually, this disc gives them to us all at once in the 7-minute opening track, titled "Générique," which would have made an unbeatable CD single. Badalamenti nevertheless avoids repetitiveness by composing variations on his themes, and by placing them in different musical backgrounds as the film's dramatic situations dictate. Like the film, the music is very fun-house dark and a bit of a downer, but it's restrained and even delicate in a way that Jeunet and Caro apparently can't even begin to imagine. Judging from this score, and from his work with David Lynch, Badalamenti clearly responds to bizarre images and situations with music whose beauty is both extreme and poignant. 4 —Raymond Tuttle

The X-Files (Songs in the Key of X) • VARIOUS. Warner Bros. CDW 46079. 15 tracks - 71:58 • It had to happen. *The X-Files* has reached that point in its popularity when a needless songs-inspired-by-album can be released to a demanding public and make Warner Bros. a lot of money. I was prepared to trash this album, but to my utter surprise, *The X-Files (Songs in the Key of X)* wasn't half bad. While the music isn't exactly to my liking (back when I was a hip Grade 9er, AC/DC and Metallica were the big thing), it does fit with the mood of the show. According to Chris Carter's liner notes, some of the songs, like Nick Cave's "Red Right Hand," were used as source cues, while others were directly inspired by the series. While I personally find the show to be straining for new ideas, there is a lot more moody inspiration in *The X-Files* (for an album) than in something like *Speed*. In particular, listen to Sheryl Crow's "On the Outside," Screamin' Jay Hawkins' "Frenzy," and hear William S. Burroughs jam with R.E.M. Like I said, it's a weird album, it's a weird show, and in a weird way, this works, even down to the funky Edward Munch-inspired cover. It's the ideal sort of thing to play late at night with the candles a-flickerin' and the incense a-burnin'. Also note that by holding down the rewind/search button, there are an additional 9 minutes of music previous to track one. 3 —Jeff Szpirglas

A Mark Snow score album is expected later this year. Complain all you want about record labels doing song compilations to make money—and most of them do bomb—but this one is selling through the roof.

Sense and Sensibility • PATRICK DOYLE. Sony Classical SK 62258. 21 tracks - 42:55 • Patrick Doyle has composed a beautifully authentic classical score for Ang Lee's *Sense and Sensibility*. The music is always subtle, and yet at the same time makes assured statements—more a superior classical work than a feature film score. The highlight of the disc are the two songs for soprano voice and orchestra, "Weep You No More Sad Fountains" and "The Dreame," which open and close the album, the former a powerful and melodically flowing introduction to a score which will effortlessly retain these features, and the latter representing a more ambiguously reflective conclusion. Jean Englen's soprano is divine in both cases. In the body of the score, Doyle is generous with memorable themes, effectively developing his "...Sad Fountains" melody and introducing new, very classical material in "My Father's Favourite" (a slow minuet with clarinet and piano soli) and "Devonshire," which will remain as the principal theme. The counterpoint beneath the melody actually develops an identity in its own right, an effective device which takes a few hearings to appreciate. Punctuating these two stately themes are a few short and fabulously energetic pieces which take Doyle back almost into the Baroque period: "Willoughby" will become a classic, with its totally infectious tune and spritely orchestration for strings and woodwinds; its authenticity, like the rest of the material to be found here, is breathtaking. Considering the exquisite quality of this music, Doyle is more than worthy of all the positive attention he has received, both in the score's Oscar nomination and otherwise. 4 —James Torniainen

Bed of Roses • MICHAEL CONVERTINO. Milan 73138 35739-2. 14 tracks - 39:44 • Michael Convertino's score for *Bed of Roses* is essential listening for anyone who likes their film music hopelessly romantic but with a touch of fresh originality. It's listenable but not "easy listening," and reminiscent of Thomas Newman's eclectic style of composition while not ripping it off. These observations are drawn from the first three tracks of Milan's garish although informatively presented CD, which unfortunately comprise almost all of the score's significant material, the other seven tracks reprising these themes and motifs under diverse but sometimes thin disguises. However, these three tracks and a couple of admittedly good songs alone make the album worth the investment. "Boom" presents a dreamy and barely audible piano motif over sustained synthesizer atmospheres before developing into a beautiful love theme for string orchestra, which has such a feeling of loneliness to it, it's almost painful. Newman's influence can best be observed in "Tuesday," where a second and more lively theme can be heard amongst propulsive synthesized sounds and percussion, before relaxing into the original piano theme heard in the preceding track. And finally, the atmosphere created in "Dream" can best be described by its own title—the liner notes make pointed use of the adjectives "dreamy" and "ethereal" which I suppose are the most appropriate. Apart from a solo piano placing effective chords here and there and a pair of oboes exchanging the main theme, it's all edgy synthesizer activity; but do not be put off by this—it is also wonderful. At the same time as recognizing this style of scoring, there's still something completely new about *Bed of Roses* that I can't put my finger on, and that's where the real beauty of it lies. 4 —James Torniainen

The H-Man (1958) • MASARU SATOH. SLC SLCS-5063. 28 tracks - 42:13 • Released in 1958, this atmospheric tale of gangsters and radiation-created Blob-like monsters must have been a welcome departure from *Godzilla* and his several cousins. The score to this film is appropriately creepy, though sometimes dated by Satoh's use of jazz, "lounging lizard" and cha-cha riffs to underscore several scenes that take place in a Yakuza bar. Indeed, included on this CD are two vocal performances by one of the lovely Japanese stars of the film that suspiciously sounds like she was phonetically singing! Thankfully the majority of this score leans toward horns and violins. Intriguingly enough Satoh's style reminds me of British composer James Bernard. I could imagine this score accompanying Christopher Lee's Dracula sucking another hapless victim. A standout is the soaring and victorious theme that's reminiscent of a marching band overture and will have you wishing to accompany Tokyo's authorities as they dispose of the gelatinous creatures in the exciting climax. SLC has also included three tracks at the end of this CD showcasing the different tonal "ping, pings" of the creatures. Perhaps you can spook your dog with it!

It's heartening to see SLC releasing the scores from Japan's rich film music history—now if they'll just release the complete scores to *The War of the Gargantuas* or *The Mighty Majin*, then we'll have something to "ping, ping" about! 3½ —Oscar Benjamin

How the Grinch Stole Christmas • ALBERT HAGUE AND D.R. SEUSS. Mercury Nashville 314-528 438-2. 5 tracks - 31:14 • I remember loving the catchy "You're a Mean One, Mr. Grinch" so much that I used to take my portable tape recorder and try to dub it (yes Virginia, pre-VCR days!). Well rejoice, Grinch lovers, the music to arguably Dr. Seuss's most famous creation has finally been released! Included on this CD is the complete story of the Grinch, which may have cynics arguing that its inclusion was meant to pad out the length of the release, but listening to the score wouldn't be the same without the immortal voice of the late, great Boris Karloff. (Perhaps my only quibble would be the decision not to include another Seuss classic like "Horton Hears a Who," which would have made this package that much more desirable.) One immediately notices the inventiveness of Seuss's lyrical arrangements and Hague's lively orchestrations. In fact I'd argue that this score is a classic and now a part of our collective American consciousness. Perhaps marketed correctly on QVC this album would achieve crossover success. Who knows, maybe the influx of new soundtrack lovers would add a new respectability to our cherished form of music? 4 —Oscar Benjamin

Orgy of the Dead • JAIME MEDOZA-NAVA. Strange 0001-2. 19 tracks - 73:26 • "This is the story of those in the twilight zone, once human, now monsters! In a void between the living and dead, monsters to be pitied! Monsters to be despised! A night with the ghouls!" So solemnly intones the great Criswell at the beginning of this outrageous CD which is more of a straight recording of the entire soundtrack, warts and all, to the late hackmeister Ed Wood's cheese-laden *Orgy of the Dead*. Fans of "cocktail music" (which has recently enjoyed a resurgence) and whose most famous practitioner is Juan Garcia Esquivel, will no doubt relish this score. It is also fascinating to note a strong Spanish flamenco-like style throughout, which may have had more to do with the composer's nationality than any directions from auteur Wood. Dialogue-laden scores are definitely not my preference, but I couldn't imagine bellowing out with more laughter if the producer of this release hadn't decided to include the banal exchanges and bargain-basement sound effects. Keeping this in mind, any prospective buyer has to realize that this release is being fully exploited for comedic value more than whatever musical merits it may exhibit. And hey, you'll also get a generous booklet of film stills unabashedly showing off the film's many well-endowed women cavorting with skulls and natives in many states of undress—huzzah! 2½ —Oscar Benjamin

Veruschka (1971) • ENNIO MORRICONE. Point PRCD III. 14 tracks - 48:43 • Buy this. *Veruschka* is a beau ideal from a period that supported a firestorm of experimentation and creativity in film music. With too few exceptions current scores are benign and/or mediocre. Who can deny that this is *not* a time of prodigious invention?—the fine art of scoring languishes. At the time Morricone produced this work, 1971, film music was something a connoisseur had to grab by the tail, and then hold on for dear life! This disc's a risky listen; track 4, "Astratto 1," sounds like a flock of terrified sparrows trapped in a cramped chime shop. Though sporting many beautiful passages, the score is by turns voluptuous and hallucinatory, then demented or violent. All 14 tracks complete a conceptual circle. The score evokes the last days of an innocent, a young woman so deeply and naively immersed in her own sensuality that she is left defenseless. Intimate predation is pictured using the prominent voices of threat and chaos that fulfill the composer's *Cat O' Nine Tails* and *Sex in the Confessional*. The various versions of the main theme, known as "Veruschka," "Poem of a Woman" and "La Bambola," are wonderfully lush and beckon the listener to "desire me." Conversely, the nine remaining intermittent tracks seem to pose Veruschka's methodical destruction. This music is captivating; Veruschka is slowly undone using sorcery, psychedelia, isolation and savage sexual excess—"Dopo l'intervista" and "Astratto 3" describe exotic engagements becoming rape. The score is a rich, uncompromising experience, and as such sure poison to any shallow, dilettante collector. But that's not you, so like I suggested—buy this! 4 —John Bender

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